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EARLY GERMANIC VOCALISM¹

The phenomena included in Germanic grammar under the general term of 'ablaut' or variation of the root vowel may be divided into two different groups according to whether they are inherited from Indo-European and therefore shared by the cognate I.-Eur. languages or, on the other hand, due to specifically Germanic sound changes and therefore confined to the Germanic branch or perhaps to certain subdivisions of this branch. E. g., in ablaut forms like Goth. *baup*, *budum*, O.H.G. *bōt*, *butun*, Ags. *bēad*, *budon*, the difference in vocalism between the singular and the plural forms is essentially the same as in the corresponding Sanskrit forms *bubō'dha*, *bubudhimá*. Similarly the ablaut of Goth. *wait* 'I know,' pl. *witum*, Ags. *wāt*, *witon*, Mod. Ger. *ich weiss*, *wir wissen* agrees with the one found in Ssk. *vē'da*, pl. *vidmá*, Greek *οἶδα*, pl. *ἴδμεν*. For the explanation of such variations Germanic philology depends chiefly on comparative I.-Eur. grammar. The variation, on the other hand, between *e* and *i* in Mod. Ger. *werden* or *ich werde*, and *er wird*, O.H.G. (inf.) *werdan*, (3. p. sg.) *er wirdit*, Ags. *weorðan*, *hē wierð*, has no parallel in the cognate languages. Latin, e. g., in the corresponding forms *verto*, *vertere*, *vertit*, has throughout the vowel *e*. Similarly the ablaut *o:u* in Mod. Ger. *wir wurden*,

¹ This article is based on a paper prepared for the New Haven meeting of the Modern Language Association. I am obliged to my colleague Professor Henry Wood for kindly reading the paper before the Association when I was prevented from being present. (Cp. *Publications of the M. L. A.*, vol. XXXIII, no. 1, Appendix, p. xxiii). For the following publication the notes have been added. The paper—even in its present form—does not purport to be more than a preliminary account of views which I expect to discuss more fully in the near future.

geworden, O.H.G. *wurtun*, *giwortan*, Ags. *wurdon*, *worden* is confined to West Germanic. It is the vowel changes of this kind, and more particularly the interchange found in Germanic between the vowels short *e* and short *i*, and the similar interchange occurring between short *o* and short *u*,² that we are concerned with here.

Strange to say, the variations falling under this head appear to present even greater difficulties than the ablaut forms inherited from the Indo-European parent speech. This is due to various reasons, among others to the fact that, with regard to the vowels in question, every one of the Old Germanic languages presents—more or less so—a different aspect. Fundamental differences exist above all between Gothic and the other Germanic languages. Among the latter, Old Norse especially presents many peculiar features. Again within the West Germanic group, Old High German often stands isolated. Altogether Gothic and Old High German appear as the two extremes between which the other Germanic languages are interposed.

As regards Gothic, the situation is complicated by the fact that the Gothic alphabet has no individual letters for the vowels short *e* and short *o*, these two vowels in Gothic being written *ai* and *au*, respectively. This peculiar feature of the Gothic alphabet gave rise to the misunderstanding that in words like Goth. *bairan* 'to bear' and *baurans* 'born' the stem vowel was a short diphthong, developed in Gothic through the influence of the following consonant from an earlier *i* and *u*, respectively. In our Gothic grammars, in fact, this explanation of the Gothic "broken vowels" survives to this day, at least with regard to their origin, though it is now generally admitted that their pronunciation was simply that of open *e*- and *o*-sounds.

If we are agreed that *bairan* in Gothic was pronounced *bēran* and that *baurans* was pronounced *bōrans*, the identity of the Gothic vowels with those of the other Germanic languages (O. Norse *bera*, *borenn*; Ags. *beran*, *boren*; O. Sax. and O.H.G. *beran*, *gi-boran*)

²J. Grimm, in the third edition of his *Deutsche Grammatik* (Berlin, 1840) applied to the variation between *e* and *i* and between *o* and *u* the term "Brechung." This terminology is still lingering in Germanic grammar, altho it is becoming more and more cumbersome. It is, on Grimm's part, intimately bound up with a misconception of the nature of the vowels short *e* and short *o*: so much so that the term becomes meaningless when we attempt to disregard the fundamental mistake.

becomes obvious.³ As to the quality of the stem vowels in Primitive Germanic, there can be as little doubt here as, e. g., in the case of Goth. *drigkan*, p. p. *drugans* = Ags. *drincan*, *druncen*; O. Sax. *drinkan*, *drunkan*; O.H.G. *trinkan*, *trunkan*. Nor need we hesitate to identify—with regard to their vocalism—the ablaut forms Goth. *niman*, p. p. *numans* and Ags. *niman*, *numen*; O. Fris. *nima*, *e-nimen* (the latter a substitute for *e-numen*), O. Sax. *niman*, *gi-numan*. In spite of O.H.G. *neman*, *gi-noman* it is clear that also in West Germanic the evidence in this case is largely in favor of the Gothic vocalism.

At the same time, even a superficial glance suffices to reveal in other instances important differences between Gothic and West Germanic. Gothic, e. g., never varies the vowel within the present stem of one and the same verb: e. g., inf. *itan*, 3d. pers. *itip*; inf. *bairan*, 3d. pers. *bairip*; inf. *biudan*, 3d. pers., *biudip*. The corresponding forms in West Germanic are: *etan*, *itip*; *beran*, *birip*; *beodan*, *biudip*. Though both groups agree with regard to the inf. *beran* and the 3d. pers. *itip* and *biudip*, the principle regulating the relation between *e* and *i* in West Germanic obviously differs from that prevailing in Gothic.

Many theories have been advanced in order to explain the rather complicated state of affairs. At first it appeared sufficient to regard *i* and *u* in every case as the more ancient, and *e* and *o* as the more recent vowels. Grimm's theory of the Gothic broken vowels,⁴ familiar to every student of Gothic, and Holtzmann's well-known theory of what he calls the *a*-umlaut in West Germanic and Old Norse⁵ are built on this presupposition. Until 1863, the year of

³ Cp. the important articles by L. F. Löffler, "Bidrag till läran om i-om-ljudet," in *Nord. tidskr. for filol. og pædag.*, Ny række, II (Kopenhagen 1875-76), pp. 1 ff., 146 ff., 231 ff. (esp. pp. 166-180, 231-254, and 288-289), and Ernst A. Kock, "Zur Chronologie der got. Brechung," in *Zeitschr. f. d. Philol.* xxxiv (1902), pp. 45-50.

⁴ Grimm's theory received its final formulation in the third edition of his grammar (Vol. I, Berlin, 1840). Cp. the chapter on "Vokalismus" in his *Geschichte der deutschen Sprache* (Leipzig, 1848), pp. 274-293.

⁵ *Über den Umlaut*. Zwei Abhandlungen von Adolf Holtzmann. Karlsruhe, 1843. (Reprint of an article contributed by Holtzmann to the *Heidelberger Jahrbücher* in 1841, together with a rejoinder to J. Grimm's interesting discussion of this article in *Zs. f. dt. Alt.* II, 268-275 (= *Kleine*

Grimm's death, his doctrine of the three fundamental vowels seemed to hold good not only for the Germanic languages but also for the Indo-European vocalism. In the following year, however, Curtius succeeded in proving that the *e*-vowel in words like O.H.G. *beran*, Engl. *to bear* was shared in common by all European languages. There followed several other important discoveries, sweeping aside many time-honored opinions and gradually leading to an entirely new conception of the I.-Eur. vocalism.⁶

Germanic philologists were kept busy in endeavoring to adapt the traditional explanation of the ablaut (in other words, Grimm's and Holtzmann's theories) to the newly-set-up I.-European vocalism.⁷ For some time opinions differed as to the manner in which readjustment should be made.⁸ Gradually, however, an eclectic system

Schriften, vii, 114-120).—Ad. Holtzmann, *Altdeutsche Grammatik*, Erster Band. Leipzig 1870-75.

⁶ Cp. F. Bechtel, *Die Hauptprobleme der indog. Lautlehre seit Schleicher*. Göttingen, 1892.—The first one to oppose the traditional vowel theory was apparently the Danish scholar E. Jessen in the *Tidskr. f. filol. og pæd.* i (1860), p. 216. Müllenhoff, moreover—according to Scherer, *Z. Gesch. d. dt. Spr.* (Berlin, 1868), p. 7—had previously claimed in his lectures that the vowels *i* and *u* in Germanic, when parallel to a Skr. *a*, had passed through the intermediate stage of *e* and *o*. As a matter of fact, however, it was Curtius' article on the cleavage of the *a*-sound in Greek and Latin (repr. in his *Kleine Schriften*, vol. II, Lpz., 1886, pp. 13-49) that led to the abandonment of the old theory.

⁷ Ample references are found in E. v. Borries' careful monograph: *Das erste Stadium des i-Umlauts im Germanischen*, Strassburg, 1887, pp. 3-14 (*Einleitung: Die neuen Theorien über den indog. Vokalismus, speziell soweit sie germanisches e betreffen*). For additional references, see Reinhold Trautmann, *German. Lautgesetze* (Königsberg diss., 1906), pp. 9-16, and W. Braune, *Althochd. Gramm.*² (Halle, 1911), p. 47.

⁸ Cp. e. g., Amelung's monograph *Die Bildung der Tempusstämme durch Vokalsteigerung im Deutschen* (Berlin, 1871); the same author's posthumous treatise "Der Ursprung der deutschen *a*-Vokale" *ZfdA.* xviii (1875), 161 ff.; Scherer's review of Hahn-Jeitteles' *Ahd. Gramm.*, *Zs. f. öst. Gymn.* 1873, p. 288 f. = *Kl. Schriften* i, 323 f.; Bezzenberger's study *Über die a-Reihe der got. Sprache* and the same author's remarks in Fick's *Vergl. Wörterbuch* iii² (Göttingen, 1874), pp. 367-372; and Löffler's "*Bidrag*" quoted above (Note 3). All of these scholars agree, e. g., in ascribing to Prim. Germanic a short *o* in addition to short *u*, altho they do not quite agree with each other as to the extent of the *o* (as compared with *u*).—O. Bremer, "Die germanische 'Brechung'," *Indogermanische Forschungen* xxvi (1909), 148 ff., has justly claimed the short *o* as a Prim.

which may be traced back to the year 1878⁹ gained the support of a majority of philologists. After having been endorsed by scholars like Braune, Brugmann, Kluge,¹⁰ it has by this time found its way into nearly every Germanic grammar¹¹ and every manual or primer of Comparative philology. In spite of its popularity, however, this system is far from being satisfactory. With regard to ablaut phenomena characteristic of the Germanic languages it is a piece of patchwork made up largely of portions of former systems, yet lacking the symmetry and consistency of Grimm's and Holtzmann's views. Some rather objectionable features of the former systems have been retained, and have been added to by incorporating erroneous views of a more recent date.¹²

Germanic vowel; Bremer, however, went to the other extreme of denying the same privilege to the short *u*, even in cases like Goth. *juk* 'yoke,' where the old *u* is preserved at least in Gothic, or in the preterit plural of the second ablaut class (Goth. *budun*, *bugun* etc.), where it is found both in Gothic and in West Germanic.

⁹ H. Paul, *Das Vokalsystem des Germanischen auf Grundlage der neuesten Forschungen*, a paper read at the 33d meeting of German philologists in Gera, Oct. 1, 1878. Cp. the report in *Zs. f. d. Phil.* x, p. 122-5, and Paul in *PBrB.* vi (1879), 76 ff. and 108 ff.

¹⁰ W. Braune, *Althochdeutsche Grammatik* (Halle, 1886), § 52, Note 1. Brugmann, *Grundriss d. vergl. Gramm.* i (Strassburg, 1886), §§ 222 f., 284, 299, etc.; F. Kluge, *Vorgeschichte d. altgerm. Dialekte*, in Paul's *Grundriss* i, 1. Heft (Strassburg, 1889), p. 349 ff.

¹¹ Cp., in addition to the works mentioned, e. g., A. Noreen, *Abriss der urgermanischen Lautlehre* (Strassburg, 1889); W. Wilmanns, *Deutsche Grammatik.* i, *Lautlehre.* (Strassburg, 1893; ² 1911); W. Streitberg, *Urgerm. Grammatik* (Heidelberg, 1896); Bethge, Dieter, etc., *Lautlehre der altgerman. Dialekte* (Leipzig, 1898); Richard Loewe, *Germanische Sprachwissenschaft* (Leipzig, 1905; ² 1911).

¹² The principal objections to the current theory may be specified as follows: (1) the doctrine that the Gothic "broken vowels" are due to a rather recent and exclusively Gothic development from *i* and *u*, has become untenable. See the articles by Löffler and E. Kock, quoted above in note 3; (2) the contention that the vowel developed from the timbre of I.-Eur. syllabic consonants fell together in the Germanic languages from the outset with I.-Eur. *u*, is unwarranted. The parallelism of the groups *er* (= I.-Eur. *er*): *or* (= I.-Eur. *'r*) and *in* (= I.-Eur. *en*): *un* (= I. Eur. *'n*) decides in favor of the opinion held by Müllenhoff, Scherer, Bezzenberger, Amelung, Löffler (cp. the quotations in note 8) that the earliest form of this vowel in the Germanic languages was *o*, because in the case of *er* and *in* we are certain that *e* (not *i*) is the earlier vowel. (3) Heinzel's claim (*Niederfränk. Geschäftssprache*, Paderborn, 1874, p. 52 f.) that in West

Many of the shortcomings of existing theories might have been avoided, if the task of reconstructing the Primitive Germanic vowel system, a task which must precede the formulation of any ablaut theories, had been undertaken in a more systematic and methodical manner.¹³ A proper method would seem to consist of assigning to Primitive Germanic above all those sounds and forms as to which all Early Germanic languages agree. The vowel *o*, e. g., proves to be Early Germanic in words like Goth. *auhsa* 'ox,' *dauhtar* 'daughter,' *faura* 'before,' *baurans* 'born.' If we here ascribe to Prim. Germanic, as is the custom now, forms like **uhsa*, **duhtar*, **fura*, **burans*, this means presupposing in the case of *auhsa* and *dauhtar* a vowel found in Indo-European, but existing no longer in the Germanic languages; and it means in the case of *faura* and *baurans* presupposing a *u* contrary to the testimony of every Germanic and nearly every Indo-European language.

The reconstruction of Prim. Germanic, i. e., of the period immediately preceding the cleavage into East and West Germanic, will hardly carry us back any further than about the first century or the beginning of our era. Prim. Germanic in this definite sense is separated from the I.-Eur. parent speech by at least two thousand years. To a time somewhere between the beginning and the end of this long period, say about or after 1000 B. C., we must assign another prehistoric phase in the history of the Germanic

Germanic the relation between *e: i* is not parallel to that of *o: u*, is based on a misconception of the vocalism of the first ablaut series. Heinzel was not aware of the fact that the stem vowel of the past participle in this series is due to the analogy of the preterit plur. (cp. below under iv., "The West Germanic vocalism") and accordingly, from a strictly phonetic point of view, irregular. (4) As we notice in every West Germanic language the tendency to change I.-Eur. *i* in stem syllables to *e* before an *a* of derivative or inflectional syllables, there is no sufficient reason for denying the priority of the vowel *i* in cases like W. Germ. *etan* 'to eat' = Goth. *itan*, in spite of the fact that the W. Germ. *e* here coincides with I.-Eur. *e*. With regard to such instances, the earlier theories of Grimm and Holtzmann and the present author's attempt (in *JEGPh.* vi (1907), pp. 279-304) to reconcile their theories with our present conception of the I.-Eur. vocalism, may claim to be preferable to the current theory.

¹³The tendency on the whole has been to adapt the Germanic vocalism to certain preconceived theories—gained perhaps from the study of Sanskrit or of comparative I.-Eur. grammar—rather than to adapt our grammatical theories to the conditions actually found in the Old Germanic languages.

languages. We will name it Protogermanic, applying this name both to the results of Pregermanic sound changes (i. e., changes from Indo-European which Germanic shares with other I.-Eur. languages) and to certain specifically Germanic changes which appear to have taken place at a very early date.

I shall now attempt to trace the development of the Germanic vocalism, as far as the vowels *e* and *o* and *i* and *u* are concerned, from Indo-European through the intermediate phases of Protogermanic and Primitive Germanic down to the beginning of historical tradition.

I. THE INDO-EUROPEAN PARENT SPEECH

The Indo-European parent speech possessed the five vowels *a e i o u* (or, in a more systematic arrangement, *i e a o u*); in addition to these, however, at least one more vowel. I am referring to the I.-Eur. 'reduced' or 'neutral' vowel or 'sheva,' if we adopt the technical term familiar to students of Hebrew grammar. Such a vowel must have existed in I.-Eur. words like **gʷrú-* 'heavy' (= Ssk. *gurú-*, Gr. *βαρύς* Lat. *gravi-s*, Goth. *kauru-s*); **p'r-ós* and **p'r-ā* 'before' (= Ssk. *pur-ás* and *pur-ā'*; Gr. *πρό-ος*, Goth. *faura*); I.-Eur. **ghž'mō* or *ghj'mō* 'man' (= Lat. *homo*, Goth. *guma*). As may be seen from these examples, the sheva-vowel is found before a liquid or nasal, and its pronunciation must have been similar to that of syllabic liquids or syllabic nasals in words like **vl'qo-s* 'wolf' (= Ssk. *vṛka-s*, Goth. *wulf-s*), **gr̥no-m* 'grain' (= Lat. *grānum*, Goth. *kaurn*); **cntó-m* 'hundred' (= Ssk. *śatá-m*, Gr. *ἑκατόν*, Lat. *centu-m*, Goth. *hund*). There is in any case, no difference to be detected between the two in the Germanic languages.

II. THE PROTOGERMANIC PHASE

We may at once proceed to the second well-marked period in the development of the Germanic languages, which we have called Protogermanic. It is distinguished from Indo-European especially by two important vowel changes. I.-Eur. *o* has fallen together, as in most of the cognate languages, with I.-Eur. *a*. Both these vowels appear in Germanic as *a*. The *a*, e. g., found in the preter. sg. of the third, fourth, and fifth ablaut series is descended from I.-Eur. *o* and is not originally identical with the *a* found in the present of the sixth ablaut series.

The Germanic vowel system, however, cannot have lacked the vowel *o* very long, if indeed this vowel has ever been totally lacking, because at an early date, and probably while the old *o* was approaching the *a*, a new *o* developed from I.-Eur. sheva and from I.-Eur. syllabic consonants. This vowel is in Gothic preserved in its Proto-germanic form in words like *faura*, *baurans*, *hauru*, *kaurn*, *kaurus*. The *o* vowel, however, was at this period not confined to the position before *r*, but was also found before a following nasal in words like **honda-m* 'hundred,' Goth. *hund*, **bonda-na-s* 'bound,' Goth. *bundans*, **noma-na-s* 'taken,' Goth. *numans*, etc.

It is much to be regretted that Protogermanic has left no literary monuments behind, and that we cannot expect to regain more of it by reconstruction than the barest outlines. The Germanic languages at this stage of their development must have presented an appearance similar in many respects to Greek and Latin. While many of the features of the Indo-European vocalism were faithfully preserved, the language was in other respects distinctly Germanic. Some of the innovations may be regarded as improvements; e. g., the many instances of sheva and of syllabic consonants in root syllables can hardly be reckoned among the attractive features of the I.-Eur. parent speech.

III. THE PRIMITIVE GERMANIC VOCALISM

In the course of many centuries the Germanic languages reached a novel and again a very characteristic stage, which is known by the name of Primitive Germanic. Like the preceding and the later stages, it possesses, in addition to the short *a*, the four short vowels *e i o u*. Yet these four vowels have meanwhile undergone some important changes. The mid vowels *e* and *o* developed a tendency to pass into the high vowels *i* and *u*. They succumbed to this tendency everywhere except when followed by one of the two consonants *r* or *h*, (or, more exactly, one of the three consonants *r h hv*, because the latter counts in Germanic as a separate consonant, not quite identical with *hw*). We therefore find *e* and *o* preserved in words like *beran* 'to bear,' p. p. *borans* (Goth. *bairan*, p. p. *baurans*), *werfan* 'to become,' p. p. *worfans* (Goth. *wairfan*, *waurfans*), *fehu* 'cattle, money' (Goth. *faihu*), *sehan* 'to see' (Goth. *saihan*). Before other consonants, however, *e* and *o* have been changed to *i* and *u*; e. g., *bindan* 'to bind' instead of Proto-

germ. **bendan*; *niman* 'to take' instead of **neman*; *itan* 'to eat' instead of **etan*; *bundum* 'we bound' instead of **bodom*; *hund* 'hundred' instead of **hond*.

While by this innovation, the earlier distinction between the mid vowels *e* and *o* and the high vowels *i* and *u* had been seriously affected, the old dividing line between the two sets was entirely removed by an additional sound change. The same consonants *r* and *h* which prevented the old *e* and *o* from turning into *i* and *u*, gained the power also to change the old *i* and *u* to *e* and *o*. E. g., the I.-Eur. word for 'man,' **vīró-s* (Ssk. *vīrá-s*, O. Ir. *fer*, Lat. *vir*) became *wer* (= Goth. *wair*, W. Germanic *wer* 'man' and *wer-ald* 'world'); the Protogerm. noun **mīhs-tu-s* (related to the Lat. verb *mingere*) became *mehstu-s* (= Goth. *maihstu-s*, M. Low Ger. *mes*); I.-Eur. **dhur-* 'door' (Ssk. *dur-*, Gr. *θύρα*) changed to *dor* (Goth. *daur*, W. Germanic *dor*); I.-Eur. **ucsō* 'ox' (Ssk. *uksā*) to *ohsa* (Goth. *auhsa*, W. Germanic *ohso*); I.-Eur. **dhugh'ter-* 'daughter' (Ssk. *duhitár-*, Gr. *θυγάτηρ*) to *dohter* (Goth. *dauhtar*, W. Germanic *dohter*).

Owing to this their double function the consonants *r* and *h* have succeeded in getting almost complete control of the Prim. Germanic vocalism, as far as the distinction between *e* and *i* and *o* and *u* is concerned. The I.-European sounds from which the various vowels were developed, can only be traced now with the aid of the cognate I.-Eur. languages or by means of the Germanic ablaut series. A word, e. g., like the verbal abstract *wist-s* for **wis-ti-s*, belonging to root *wes-* 'to be,' now shows the same vowel as *list-s* 'craft' or 'craftiness,' verbal abstract of the root *lis-*, or *nist* 'nest' = I.-Eur. **ni-sdo-s*.

We easily recognize that the new vocalism is virtually identical with the system found in Gothic. That Gothic has actually preserved the Prim. Germanic vocalism will become evident when we consider the next step in the development of the Germanic vowels as represented by the vocalism of the West Germanic languages.

IV. THE WEST GERMANIC VOCALISM ¹⁴

In the Early West Germanic languages the dividing line between the mid vowels *e* and *o* and the high vowels *i* and *u* again appears

¹⁴ For West Germanic we may generally substitute West Germanic and O. Norse, because the latter shares most of the W. Germanic innova-

thoroughly altered. A new element is in control of the various vowels, so much so that the former influence of the consonants *r* and *h* has been set aside and its traces appear almost obliterated. This new element is the vowel of derivative or inflectional endings, which in most instances means the vowel of the syllable immediately following upon the root syllable. The quality of the root vowel now becomes dependent upon the vowel of the ending in that a mid vowel of the ending requires a mid vowel also in the root syllable, while a high vowel in the ending requires a high vowel in the root syllable. The ending generally contains one of the three vowels *a i u*. The function of the vowel *i* is shared by the consonant *j*.

The influence exercised by the vowel *a* consists of preserving an *e* or *o* of the root syllable and of lowering an *i* or *u* to the grade of *e* and *o*. E. g., W. Germanic *beran* 'to bear' (= Goth. *bairan*), *sehan* 'to see' (= Goth. *saihan*). But, on the other hand, *etan* 'to eat' as against Goth. *itan*; O.H.G. *lebēn* instead of Gothic *liban* (with I.-Eur. *i*); O.H.G. *sedal*, Ags. *sefel*, *sedl* (and *setl*), 'a settle, dwelling place' for Prim. Germanic **sipla-* (with I.-Eur. *i*, cf. Lat. *si-tu-s*, Ssk. *kṣi-* 'to dwell,' Gr. *κτιζω*; these words have nothing to do with Lat. *sedere*, Goth. *sitan*)¹⁵; O. Sax. *beda*, O.H.G.

tions. To a certain extent, however, O. Norse occupies a position intermediate between Gothic and W. Germanic. E. g., as was pointed out by Löffler (in the treatise quoted above, note 3), before *h* the old short *e* and short *o* (= Gothic *ai* and *au*) were apparently preserved. Matters are further complicated by many secondary changes peculiar to O. Norse, e. g., *drekka* = Goth. *drigkan*, W. Germanic *drinkan*, or *sþokkva* (for **senkva*) = Goth. *siggan*, W. Germanic *sinkvan*. I must be satisfied here with referring to Noreen's *Altisländ. u. Altnorweg. Grammatik* (Halle, 1903) and *Altschwed. Grammatik* (Halle, 1904) and A. Kock's *Svensk ljudhistoria* (2 vols., Lund, 1906-11); and more particularly to Löffler's article "Bidrag till läran om i-omljudet" (see above, note 3), to A. Kock's article "Der *a*-Umlaut . . . in den altnord. Sprachen," *PBB.* xxxiii (1898), 484-554 and to the same author's monograph *Umlaut u. Brechung im Altschwedischen*, Lund (and Leipzig), 1911-16 = *Lunds Univers. Arsskr.* N. F., Avd. 1, Bd. 12, Nr. 1. Cp. also my review of the latter in *MLN.* xxxiii (1917), 40-44.

¹⁵ As regards the root (though not the grade of the root vowel) and the suffix, the Germanic noun **si-pla-* is identical with the old I.-Eur. word **csōi-tlo-m* (or **csai-tlo-m*) 'settlement, colony' = Ved. *kṣé-tra-m*, Av. *šōi-pra-m*, Lat. *sae-culu-m*. Cp. my discussion of these words in the *Johns Hopkins Univ. Circular*, no. 296 (June, 1917), pp. 900-02.

beta 'request' (I.-Eur. *i*, cf. Goth. *bidjan*, Gr. *πεῖθω, πιστός*).—W. Germanic p. ptc. *boran* 'born' = Goth. *bauran*; O.H.G. *ohso* 'ox' = Goth. *auhsa*; O.H.G. *gi-botan*, Ags. *boden* (past ptc. of *biudan* 'to command, bid') = Goth. *budan*.

The influence exercised on the root syllable by the vowels *i* and *u* and the consonant *j* is exactly the reverse of that of the vowel *a*. By these sounds an *i* or *u* of the root syllable is kept intact, while an *e* or *o* is raised to the grade of *i* or *u*. E. g., W. Germanic *itip*, 'he eats' = Goth. *itip*; *nimip* 'he takes' (O.H.G. *nimit*) = Goth. *nimip*; *sibun* 'seven' = Goth. *sibun*; *kuni* 'race, kin,' = Goth. *kuni*; *sunu* 'son' = Goth. *sunu-s*. But with alteration of the root vowel *birip* 'he bears' (O.H.G. *birit*) for Goth. *bairip*; **sihrip* 'he sees' (O.H.G. *sihit*) for Goth. *sairip*; O.H.G. *fihu* 'cattle' for Goth. *faihu* (cf. Lat. *pecu*); *furi* 'before' (Mod. Ger. *für*) alongside of *fora* (Mod. Ger. *vor*) = Goth. *faura*; *duri* 'door' (Mod. Ger. *Tür*) alongside of *dor* (Mod. Ger. *Tor*) = Goth. *daur*; prt. pl. *wurdun* 'they became' (O.H.G. *wurtun*, Ags. *wurdun*, later *wurdon*) = Goth. *waurfun*, alongside of the past ptc. O.H.G. *gi-wortan*, Ags. *worden* = Goth. *waurfan*.

The West Germanic rule of vocalic balance, however, is set aside when the root vowel is followed by nasal *plus* consonant. In such cases the Prim. Germanic (or, in other words, the Gothic) forms are retained: e. g., O.H.G. *bintan*, past ptc. *gibuntan* = Goth. *bindan*, *bundans*. In Anglo-Saxon, Old Frisian, and Old Saxon even a single nasal—or at least the labial nasal—tends to preserve a Prim. Germanic root vowel; e. g., Ags. and O. Sax. *niman*, past ptc. Ags. *numen*, O. Sax. *numan*, as against O.H.G. *neman*, *ginoman*; O. Sax. *gumo*, Ags. *guma*, against O.H.G. *gomo*.

Other apparent exceptions are due to analogy. Here belongs above all the past ptc. of the first ablaut class: W. Germanic *bitan* 'biten,' **rizan* 'risen' etc. Forms like these have often been urged as an alleged instance against Holtzmann's rule. But the *i* here is obviously due to the influence of the pret. pl., e. g., *bitun*, **rizun* (*rirun*).¹⁶ The irregularity is one of the frequent instances of levelling of the ablaut like Mod. Engl. *speak*, *spoke*, *spoken* instead of *speak*, *spake*, *spoken* or Mod. Ger. *heisse*, *hiess*, *gehiessen*

¹⁶ See, e. g., Bethge in Dieter's *Laut- u. Formenlehre der altgerm. Dialekte* I (Leipzig, 1898) p. 12 and Dieter ib. p. 67. Cp. also my suggestions in *JEGPh.* VI (1907), p. 297 ff.

instead of *heisse*, *hiess*, *geheissen*.¹⁷ The regular phonetic forms are seen in nouns like O.H.G. *stega*, Mod. Ger. *Steg* as compared with the past ptc. *gestiegen*, or W. Germanic **thegn* 'a mature young man' (O.H.G. *degan*, Engl. *thane*) as compared with the past ptc. **thigan* of the verb *thihan* 'to prosper'.¹⁸

Vocalic balance is of course possible only in dissyllabic or polysyllabic words. The vocalism of monosyllables is not affected by it and accordingly agrees with the Gothic vocalism; e. g., O. Sax. ipv. *seh* 'see' (= Goth. *saih*), W. Germanic *wer* 'man' (Goth. *wair*), *noh* 'yet' (O.H.G. and Mod. Ger. *noch* = Goth. *nauh*); and on the other hand, O.H.G. *bim*, *bis(t)*, *ist* = Goth. *im*, *is*, *ist*; W. Germanic *in* = Goth. *in*, etc. Exceptions in this case too are due to analogy. Such exceptions occur especially in case of words in which monosyllabic and dissyllabic forms are found combined in Gothic in one and the same paradigm. E. g., Goth. *wulfs*, pl. *wulfos*, cf. O. Sax. *wulf*, pl. *wultos*, O.H.G. *wolf*, pl. *wolfa*. The phonetically correct forms would be nom. sing. *wulf*, plur. *wolfos*. In several cases the old duplicates are found in O. Norse, especially in the Elder Edda, alongside of each other, e. g., nom. sg. *fugl*. pl. *foglar*. If additional proof were necessary, the monosyllables thus would prove that the West Germanic vowels have not developed from Indo-European independently of Gothic, but have passed through the identical stage in which the Gothic vocalism is still found at Ulfla's time.

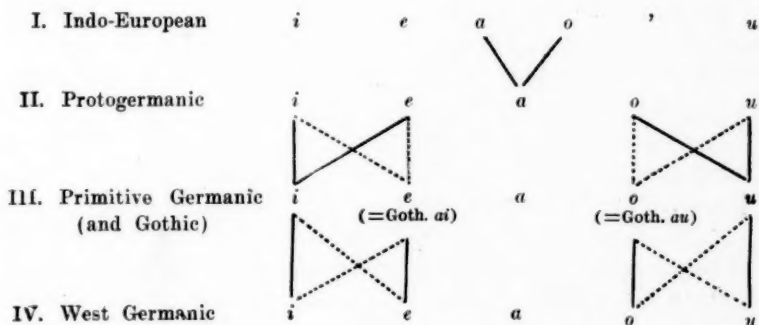
Finally I would call attention to a noteworthy exception, noteworthy for the reason that it serves to illustrate the principle underlying the main rule. The two numerals for 'seven' and 'ten' were in Indo-European *sept'm'* and *déc'm*, with different accent, but with identical vowels both in the stem syllable and in

¹⁷ A close parallel to the development of the first ablaut class in West Germanic is found in Old Swedish, where past participles like *bupin*, *frusin* (2d abl. class) and *burghin*, *hulpin* (3d abl. class), formed in analogy with the preterit plurals *bupu*, *frusu*, *burghu*, *hulpu*, gradually replace the earlier forms *bopin*, *frosin*, *borghin*, *holpin* etc. See the instructive discussion of these participles by Axel Kock, *PBB.* XXIII (1898), 503-506, and compare further: A. Noreen, *Altschwed. Gramm.* § 529, 3; A. Kock, *Svensk ljudhist.* II, p. 88 ff. and *Umlaut und Brechung im Altschwed.*, p. 34 f.

¹⁸ The usual etymology of the noun **pegn*, connecting it with Greek *πέγνυμι*, must be abandoned. Cp. the *Johns Hopkins Univ. Circular*, I. c. (June, 1917), p. 887.

the ending. They remain identical as regards their vocalism, in languages like Sanskrit (*saptá, dáśa*), Greek (*ἑπτὰ, δέκα*), Latin (*septem, decem*). Their difference in Gothic (*sibun, taihun*) is in accordance with our theory. The similar difference, however, in the West Germanic languages (O.H.G. *sibun, zehan*; O. Sax. *sibun, tehan*; O. E. Fris. *sigun, sogon*; *tian*; O. W. Fris. *soven, saven*; *tien*; W. Sax. *siofan, seofon*, cf. Corp. *sibun*, Ep. *sifun*; *tien, tyn*; Northumbr. *siofu, siofo*; *tén, téo, téa*) is not so easily understood, because we might expect to find *sibun* and **tihin*. In Frisian and Anglosaxon, to be sure, the loss in the numeral for 'ten' of the *h* may be held accountable for the irregular vocalism of this numeral. Not so in Old Saxon and Old High German, where the *h* is preserved. We notice that the stem vowels in O.H.G. and O. Saxon agree with those found in Gothic, while the ending remains the same only in the case of *sibun*. The inference seems unavoidable that, while in West Germanic the disparity in vocalism between stem and ending was generally avoided by altering the stem vowel, in the numeral for 'ten' the incongruity of the sequence *e—u* (Goth. *taihun*) was removed by changing the vowel of the ending.

The following scheme may serve as a brief outline of the theory set forth in this article:



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NOTES ON LYLly'S *EUPHUES*

The following notes are made with reference to the new edition of the *Euphues* by Messrs. Croll and Clemons (London, George Routledge & Sons, 1916). For the convenience of the reader, references are given also to the pages of Professor Bond's edition (Oxford, The Clarendon Press, 1902).

P. 6 (B. I, 181). "Desire . . . to eat finer bread than is made of wheat." Cp. P. Faustus Andrelinus, *Ecl.* II, 18, (c. 1491): "Triticeoque petit meliorem pane farinam."

P. 19 (B. I, 191). "If you pound spices, they smell the sweeter." Cp. Erasmus, *Similia*, I, 622 B; "Ut aromata tum vehementius fragrant cum moventur ac teruntur frangunturve."

P. 24 (B. I, 194). "They that use to steal honey burn hemlock to smoke the bees from their hives." A practice mentioned by Plutarch, *Quaest. Nat.* XXXV.

P. 28 (B. I, 197). "Insomuch that I cannot tell whether the immortal gods have bestowed any gift upon mortal men either more noble or more necessary than friendship." Cicero, *Am.* VI, 20: "qua quidem haud scio an excepta sapientia nil unquam melius homini sit a dis immortalibus datum."

P. 28 (B. I, 197). "Can any treasure in this transitory pilgrimage be of more value than a friend?" Cicero, *Am.* XXVII, 102: "Sed quoniam res humanae fragiles caducaeque sunt, semper aliqui anquirendi sunt, quos diligamus et a quibus diligamur."

P. 29 (B. I, 197). "Such friends with whom they may seem, being absent, to be present, . . . being dead, to be alive." Cicero, *Am.* VII, 23: "Quocirca et absentes adsunt et . . . mortui vivunt."

P. 36 (B. I, 202). "A sweet panther." Add the statement of Philostratus that "panthers delight in spices" (*Apollon.* II, 2).

P. 40 (B. I, 205). "The eagle's wing will waste the feather as well of the phoenix as of the pheasant." Add a reference to Plutarch, *Quaest. Conviv.*, v, 7, 1.

P. 43 (B. I, 208). "The bee is oftentimes hurt with her own honey." Pliny, *N. H.* XI, 19, 67: "nocent et sua mella ipsis inlitaque ab aversa parte moriuntur."

P. 44 (B. I, 208). "Have ye dealt more favourably with brute

beasts than with reasonable creatures? The filthy sow when she is sick eateth the sea-crab and is immediately recured; the tortoise having tasted the viper sucketh *Origanum* and is quickly revived; the bear ready to pine licketh up the ants and is recovered; the dog having surfeited to procure his vomit eateth grass and findeth remedy." Add a reference to Plutarch, *Quaest. Nat.* xxvi.

P. 46 (B. I, 210). "The fire kept close burneth most furious." Cp. *Two Gentlemen of Verona*, I, 2, 30: "Fire that's closest kept burns most of all"; Baptista Mantuanus, *Ecl.* vii, 81: "occultus longe magis aestuat ignis"; Ovid, *Met.* iv, 64: "quoque magis tegitur, tectus magis aestuat ignis."

P. 47 (B. I, 210). "That river in Caria which turneth those that drink of it to stones." Possibly Lyly was thinking of the region in Cissia, where "the inhabitants are very short-lived, because the bituminous drinking-water coats almost the whole intestine with a deposit" (Philostratus, *Apoll.* I, 24). Cp. also Ovid, *M.* xv, 313: "Flumen habent Cicones, quod potum saxea reddit Viscera."

P. 49 (B. I, 212). "He which toucheth the nettle tenderly is soonest stung." Werner has a medieval Latin proverb, "Omnibus urtica palpantibus est inimica." Add Erasmus, *Similia*, I, 606: "Quemadmodum urtica, si contanter attingas ac timide, adurit."

P. 49 (B. I, 212). "The fly which playeth with the fire is singed in the flame." Cp. Erasmus, *Similia*, I, 616 E: "Uti pyralis ultro advolans lucernis, adustis alis collabitur ac perit."

P. 49 (B. I, 212). "The vine watered with wine is soon withered." Plutarch discusses this, *Quaest. Nat.* xxxi.

P. 53. ((B. I, 215). "The painted sheath with the leaden dagger." Add Mario Equicola, *Di Natura d'Amore*, lib. v: "Parlando poco honestamente un bel giovane, disse à lui Diogene: Tu cavi una spada di piombo della guaina d'avorio."

P. 58 (B. I, 219). "Though the stone *Cylindrus* at every thunderclap roll from the hill." See Ps.-Plutarch, *De Fluviiis*, xix.

P. 62 (B. I, 222). "Thou hast the stone *Continens* about thee, which is named of the contrary," etc. Perhaps this is an adaptation of the stone *Sophron* ("which is named of the contrary"). Ps.-Plutarch, *De Fluviiis*, ix, 3.

P. 63 (B. I, 222). "The herb Araxa, most noisome to virginity." See Ps.-Plutarch, *De Fluviiis*, xxiii, for the herb Araxa (a name which in the local dialect means *misoparthenos*).

P. 77 (B. I, 235). "As thou hast reaped where another hath sown . . . thou mayest be measured unto with the like measure that thou hast meten unto others." For the Scriptural language, cp. *Luke*, xvii, 21, *Matthew*, vii, 2.

P. 81 (B. I, 238). "I have heard that women either love entirely or hate deadly." Baptista Mantuanus, *Ecl.* iv, 117: "vel te ardentier amat vel te capitaliter odit."

P. 81 (B. I, 238). "In misery, Euphues, it is a great comfort to have a companion." Cp. the verse quoted in Marlowe's *Faustus*, II, 1: "Solamen miseris socios habuisse doloris." The same verse is quoted in Robert Greene's *Menaphon* (Grosart's ed., p. 45).

P. 82 (B. I, 239). "Venus was content to take the blacksmith with his polt-foot." Ovid, *Am.* II, 17, 19-20: "Volcano Venerem, quamvis incude relicta Turpiter obliquo claudicet ille pede."

P. 87 (B. I, 244). "Would thou wert less fair or more fortunate, either of less honour or of greater honesty." Ovid, *Am.* I, 8, 27: "Tam felix esses quam formosissima vellem"; *Am.* III, 11, 41: "Aut formosa fores minus, aut minus improba, vellem."

P. 97 (B. I, 250). "That Hiena when she speaketh like a man deviseth most mischief, that women when they be most pleasant pretend most treachery." Cp. Baptista Mantuanus, *Ecl.* iv, 196: "Est in eis pietas crocodili, astutia hyaenae; Cum flet et appellat te blandius, insidiatur." Cp., also, Lyly, p. 60: "The crocodile shroudeth greatest treason under most pitiful tears."

P. 99 (B. I, 251). "Is it not true which Seneca reporteth, that as too much bending breaketh the bow so too much remission spoileth the mind?" The new Thesaurus quotes Ps.-Seneca, *Monita*, 187: "Arcum intentio frangit, animum remissio."

P. 99 (B. I, 251). "The old verse, 'That Galen giveth goods, Justinian honours.'" One version of the 'old verse' is quoted in Burton's *Anatomy of Melancholy*, I, 2, 3, 15:

Dat Galenus opes, dat Iustinianus honores,
Sed genus et species cogitur ire pedes.

Burton quotes it from "Buchanan. eleg. lib.," but his reference seems to be wrong. Cp., also, *Les Matinées du Seigneur de Cholières*, II, (1585): "Je m' en rapporte au proverbe qui trotte en la bouche d'un chacun, que

Les escus à monceaux trichent chez Galien,
Au lieu que les honneurs suivent Justinien."

One of the *Epistulae Obscurorum Virorum*, II, 15 (c. 1517) has:
 "quia scientia Iuris est de pane lucrando: unde versus

Dat Galienus opes et sanctio Iustiniani:
 Ex aliis paleas, ex istis collige grana."

On this passage a recent editor, Mr. F. G. Stokes, quotes Æneas Sylvius Piccolomini, *Op. Omn.*, Basel, 1551, p. 619: "Only Justinian and Hippocrates fill the purse" ("Solus Iustinianus et Hippocrates marsupium implent," *Ep.* cxi).

P. 102 (B. I, 253). "The nature of women, which is grounded only upon extremities, . . . insomuch as they have neither mean in their frumps, nor measure in their folly." Cp. Baptista Mantuanus, *Ecl.* iv, 110: "Femineum servile genus . . . extremis gaudet . . . vel lenta iacet vel concita currit . . . temperiem numquam, numquam mediocria curat."

P. 108 (B. I, 257). "That for the light behaviour of a few I should call in question the demeanour of all. I know that as there hath been an unchaste Helen in Greece, so there hath been also a chaste Penelope." Ovid, *A. A.* III, 9-16: "parcite paucarum diffundere crimen in omnes . . . Si minor Atrides Helenen . . . est pia Penelope," etc.

P. 108 (B. I, 258). "A great distinction to be put between vitrum and the crystal, yet both glass." Cp. Erasmus, *Similia*, I, 597 F: "vitrum mire crystallum imitatur, res vilissima rem longe preciosissimam."

P. 109 (B. I, 258). "Though the tears of the hart be salt, yet the tears of the boar be sweet." Cp. Mario Equicola, *Di Natura d'Amore*, lib. iv: "Plutarcho scrive le lagrime del cignale esser dolci, e quelle del cervo amare" (Venice ed., 1626, p. 214). See Plutarch, *Quaest. Conviv.* VII, 2, 2, and *Quaest. Nat.* xx.

P. 115 (B. I, 263). "The little drops of rain pierce the hard marble, iron with often handling is worn to nothing." Cp. Erasmus, *Similia*, I, 573 A: "Ut stilla cavat assiduitate saxum, ut ferrum contrectatione atteritur."

P. 145 (B. I, 289). "As it was feigned of nectar, the drink of the gods, the which the more it was drunk the more it would overflow the brim of the cup." Cp. the description of the loving cup of Tantalus (who "communicated nectar to mankind"), Philostratus, *Apollon.* III, 32: "the bowl, which in due course supplied

each guest in turn with sufficient drink; for the liquor abounded in perpetual increase like a natural wellspring" (Phillimore's transl.).

P. 165 (B. I, 307). "Milo, that great wrestler, began to weep when he saw his arms brawnfallen and weak, saying, 'Strength, strength is but vanity.'" Cp. Cicero, *De Sen.* ix, 27: "Qui cum iam senex esset athletasque se exercentis in curriculo videret, aspexisse lacertos suos dicitur illacrimansque dixisse, 'at hi quidem mortui iam sunt.'" "

P. 166 (B. I, 308). "The whole course of life is but a meditation of death." Cp. Cicero, *T. D.* I, 30, 74: "Tota enim philosophorum vita, ut ait idem, commentatio mortis est."

P. 167 (B. I, 309). "It is said that thunder bruise the tree but breaketh not the bark, and pierceth the blade and never hurteth the scabbard." Cp. Seneca, *N. Q.*, II, 52, and II, 31.

P. 180 (B. I, 320). "They say to abstain from pleasure is the chiefest piety." Cp. Ovid, *Her.* xvii, 98, "est virtus placitis abstinuisse bonis."

P. 182 (B. I, 322). "He runneth far that never returneth." Cp. Heywood, *Proverbs* (p. 74): "He runneth far that never turneth again."

P. 197 (B. II, 7). "Which maketh me to present your Lordship . . . with half a face, as the painter did him that had but one eye." Cp. Guazzo, *Civil Conversatione*, lib. III: "imitando quel pittore, il quale havendo a ritrarre un signore losco, non lo volle dipingere con la faccia intiera, ma lo appresenta in profilo, nascondendo la parte manchevole dell' occhio" (Venice ed., 1590, p. 176a).

P. 200 (B. II, 9). "One hand washeth another, but they both wash the face." Guazzo, *Civ. Conv.*, lib. III (p. 239a): "come si dice volgarmente, ch' una mano lava l'altra, ed amendue il viso."

P. 203 (B. II, 11). "Wherein they resemble angry dogs, which bite the stone, not him that throweth it." Add a reference to Plutarch, *Quaest. Nat.* xxxvii. Professor K. F. Smith gives me a passage from the *Armorum Iudicium* of Pacuvius, fr. 14 R:

Nam canis, quando est percussa lapide, non tam illum adpetit,
Qui sese icit, quam illum eumpse lapidem, qui ipsa icta est, petit.

P. 249 (B. II, 50). "As they that angle for the tortoise, having once caught him, are driven into such a litherness that they lose all their spirits, being benumbed." Perhaps Lyly was thinking

of the 'torpedo'; Pliny, *N. H.* xxxii, 1; Plutarch, *De Solert. Animal.* xxvii.

P. 253 (B. II, 53). "I sold the skin before the beast was taken." Add a reference to the bear story in the Memoirs of Philippe de Comines, iv, 3: "Il me disoit que jamais je ne marchandasse de la peau de l'ours, jusques à ce que la beste fust morte." Cp., also, the fable in the *Hecatomythium* of Laurentius Abstemius, i. 49 (printed at Venice in 1499 and reprinted very recently by Dr. Arcadius Avellanus, of New York, *Fabulae Tusculanae*, vol. i, pp. 66-67): "Heus, inquit, venator, quid tibi ursus in aures susurravit? Cui venator, Monuit me, inquit, ne deinceps ursi pellem, nisi eum prius cepissem, vendere vellem."

P. 258 (B. II, 57). "In love Ulysses more prevailed with his wit." Ovid, *A. A.* ii, 123: "Non formosus erat, sed erat facundus Ulixes, Et tamen aequoreas torsit amore deas."

P. 271 (B. II, 68). "He that will sell lawn must learn to fold it." Heywood, *Proverbs*, i, 8: "He that will sell lawn before he can fold it, He shall repent him before he have sold it."

P. 277 (B. II, 73). "Nor Hippocrates busy himself with Ovid's art, and yet they both described Venus." Cp., perhaps, the dedication of Robert Greene's *Orpharion*: "Ennius (Right Worshipful) had a Maecenas, though his verses were rude, and Hippocrates durst present his pictures, though they were rough" (Grossart's ed., xii, 5).

P. 282 (B. II, 77). "Hippocrates' twins, who were born together, laughed together, wept together, and died together." Cp. Milton, *Eikonoklastes*, xxi: "were they all born twins of Hippocrates with him and his fortune, one birth, one burial?"

P. 284 (B. II, 79). "As it would have moved the soldiers of Ulysses to sorrow." Virgil, *Æn.* ii, 6-8: "Quis talia fando . . . duri miles Ulixi Temperet a lacrimis?"

P. 303 (B. II, 93). "Wit . . . constant in nothing but inconsistency." Cp. Ovid, *Tr.* v, 8, 18 (of Fortune): "et tantum constans in levitate sua est."

P. 308 (B. II, 97). "Wherein thou dost imitate Sciron and Procrustes." Possibly Lyly's error (about Sciron) is due to Ovid, *Her.* ii, 19: "cum fuerit Sciron lectus torvusque Procrustes."

P. 310 (B. II, 98). "Turning . . . thy tail to the wind with the hedgehog." Perhaps suggested by Plutarch, *De Solert. Animal.*

XVI: "Their holes have two openings . . . So that when they perceive the alteration of the air . . . they stop up that which lies to the wind and open the other."

P. 318 (B. II, 105). "Speak what they should not . . . hear what they would not." Werner has a medieval Latin proverb: "Qui loquitur quod vult, quod non vult audiet ille." Cp. Alcaeus, *Frag.* 47 (Crusius).

P. 324 (B. II, 110). "Her hair black yet comely, and such had Leda." Ovid, *Am.* II, 4, 42: "Leda fuit nigra conspicienda coma."

P. 327 (B. II, 112). "Hannibal . . . submitted himself in Apulia to the love of a woman." Cp. Mario Equicola, *Di Natura d'Amore*, lib. I (p. 13): "Annibale (d'Amor preso) d'una giovane in Puglia" (cited from Petrarch, *Trionfo d'Amore*, cap. iii). The passage in Petrarch is: "L'altr' è il figliuol d'Amilcar"; e nol piega In cotant' anni Italia tutta, e Roma; Vil femminella in Puglia il prende, e lega."

P. 331 (B. II, 115). "In the head of a young colt a bunch named Hippomanes." Add Ovid, *A. A.* II, 100: "quod a teneri fronte revellit equi"; Virg. *Æn.* IV, 515.

P. 333 (B. II, 117). "If incantations . . . could have prevailed, Circes would never have lost Ulysses . . . Medea would not have suffered Jason to alter his mind." Ovid, *A. A.* II, 103: "Phasias Æsoniden, Circe tenuisset Ulixem, Si modo servari carmine posset amor."

P. 335 (B. II, 118). "Cato was of that mind that three enchanted words could heal the eyesight, and Varro that a verse of Sibylla could ease the gout." Perhaps this refers to the charm against foot-ache quoted by Varro, *R. R.* I, 2, 27: "Terra pestem teneto, salus hic maneto." Cato gives some enchanted words that were good for a dislocation, *Agr.* 160: "Huat hauat huat, ista pista sista," etc.

P. 336 (B. II, 119). "Lions fawn when they are clawed, tigers stoop when they are tickled." Ovid, *A. A.* II, 183: "obsequium tigrisque domat Numidasque leones."

P. 337 (B. II, 120). "For I love to stand aloof from Jove and lightning." Cp. Guazzo, *Civ. Conv.* lib. II, (p. 130b): "Io veggo, che secondo il proverbio, volete star lontano da Giove e dal fulgore."

P. 340 (B. II, 122). "She that readeth such toys will also answer them." Ovid, *A. A.* I, 481: "quae voluit legisse, volet rescribere lectis."

P. 341 (B. II, 124). "They that are stung with the scorpion are healed with the scorpion." Cp. Erasmus, *Similia*, I, 621 D: "sicut scorpius si post ictum admoveatur vulnere, venenum ad se attrahit."

P. 346 (B. II, 128). For the figure of the 'unripe grape' cp. Horace, *Od.* II, 5, 10: "tolle cupidinem Immitis uvae."

P. 350 (B. II, 131). "Tie themselves to the mast of the ship (with Ulysses)." Homer, *Od.* XII, 178.

P. 350 (B. II, 131). "Throwing a stone at the head of him unto whom they immediately cast out an apple." Cp. Virg. *Ecl.* III, 64: "Malo me Galatea petit, lasciva puella."

P. 360 (B. II, 139). "To wring water out of the pumice." Cp. Plautus, *Pers.* 41: "tu aquam a pumice nunc postulas."

P. 391 (B. II, 168). "In one eye to have two apples, which is commonly applied to those that witch with the eyes." Cp. Ovid, *Am.* I, 8, 15: "pupula duplex." For the whole matter, see an article by K. F. Smith, *Studies in Honor of Basil L. Gildersleeve*, Baltimore, 1902, pp. 287-300.

P. 399 (B. II, 175). "To doubt when the cow is mine who should own the calf." Proverbial; see Bebel's *Adagia Germanica*, ed. W. H. D. Suringar (Leiden, 1879) pp. 49, 283.

P. 408 (B. II, 184). "The stone Pantura, which draweth all other stones, be they never so heavy." Add a reference to Philostratus' account of the stone Pantarbe, "which is said to have the same properties as the magnet" (*Apollon.* III, 46): "Why you may sink as many stones as you please anywhere in rivers or in the sea, and not even near each other, but broadcast and at random. This stone, if you let it down to them, gathers them all by the diffusive action of its spirit; and the stones will fasten themselves to it beneath in a cluster, like swarming bees" (Phillimore's transl.).

P. 412 (B. II, 187). "To write in water." Proverbial; see Catullus, 70, 4, and his commentators.

P. 415 (B. II, 189). "If I had brought, ladies, little dogs from Malta." Cp. Erasmus, *Similia*, I, 610A: "Ut canes Melitaei potissimum in deliciis sunt opulentis ac potentibus foeminis."

P. 431 (B. II, 203). "To throw as big stones as Turnus." Virgil, *Aen.* XII, 896.

P. 439 (B. II, 209). "The quiet reign of Numa Pompilius." Horace, *Od.* I, 12, 33: "quietum Pompili regnum."

P. 447 (B. II, 215). "She hath exiled the swallow that sought to spoil the grasshopper, and given bitter almonds to the ravenous wolves." The spoiling of grasshoppers by swallows is twice mentioned by Plutarch, *Quaest. Conviv.* VIII, 7, 3, and *De Solert. Animal.* XXIV. The mention of "bitter almonds" may be due to *Quaest. Conviv.* I, 6, 4: "if a fox eats bitter almonds without drinking, his moisture suddenly fails, and it is present death."

P. 448 (B. II, 216). For an English paraphrase of the poem *Iovis Elizabeth* see Francis Sabie, *Pan's Pipe*, reprinted by J. W. Bright, *Modern Philology*, VII, pp. 441 and 462.

P. 459 (B. II, 225). "The severity of Cato who removed Manlius from the Senate, for that he was seen to kiss his wife in presence of his daughter." Cp. Guazzo, *Civil Conversatione*, lib. III: "Catone Censore privò Manlio del Senato solamente per haver bacciata la moglie in presenza della figliuola" (p. 209a).

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GOETHE'S *FAUST*, PART I, AS A SOURCE OF PART II¹

Faust I as text, and *Faust* II as the aging poet's commentary on his earlier inspired utterances, is the theme of this paper. These profoundly wise but often falteringly expressed elaborations have of course nothing to do with echoes like

Zum Augenblicke dürft' ich sagen:
Verweile doch, du bist so schön! (11581).

This repetition of l. 1699 was a dramaturgical necessity, a restatement of the inner compact controlling Parts I and II of *Faust*; it has nothing to do with the slower rate of production and the more sluggish poetical invention which made it necessary for the aged poet to "commandeer poetry" in Part II, instead of experiencing the abundance of the "Quell gedrängter Lieder" of his youthful period (118).

¹ This paper is the result of a suggestion received in Prof. A. R. Hohlfeld's Seminary on *Faust*.

Quite characteristically, the first of the real borrowings to be mentioned here has to do with a bold metaphor, as shudderingly symbolical as "die Schärfe, die nach meinem [Nacken] zückt" (4594), which Goethe had made such effective use of in the *Kerkerszene*:

Wie sonderbar muss diesen schönen Hals
Ein einzig rotes Schnürchen schmücken,
Nicht breiter als ein Messerrücken! (4203 ff.).

In Part II the maidens of the chorus appeal to Phorkyas:

Sprich und sage, sag uns eilig: wie entrinnen wir den grausen
Garstigen Schlingen, die bedrohlich, als die schlechtesten Geschmeide,
Sich um unsre Hälse ziehen? (8966 ff.).

Other more or less similar examples are: (2) The ironical allusions to book-learning as superior to living experience (1102 and 6988). (3) The danger to which a man exposes himself who has seen the truth, at least in part, and then gives it to the world (590 and 6233). (4) The idea of a man nudging a girl during the dance as the beginning of a speedy love affair (958 and 5189). (5) The faithless sweetheart who, even before she has left one lover, is ogling another (1682 and 5362). (6) The man drinking in the inn borrows from the inn-keeper when his funds have given out (2166); in Part II is found the same idea, but with the addition that when the inn-keeper refuses to lend any more, his wife, and finally his daughter, will do so (5281). (7) Mephistopheles' recommendations to Faust and the Emperor to labor in the fields with their own hands (2353 and 5039). (8) The feeling of being shut in by surrounding natural objects (1080 and 9811). (9) This same feeling in connection with surrounding artificial objects (922 and 6926). (10) The idea of levitation, induced by a day-dream or by extreme longing (1074 and 9713). (11) The value of the present in contrast to the past and the future (79 and 9382). (12) The proverb-like play on the words "geschehen" and "getan" (225, 4111 and 4771). (13) The skull and the living head (664 and 6768). (14) Fallen stars *lying on the ground* (4379 and 10751), something much more unusual than mere falling stars, as Goethe himself says in the second of the two passages. (15) References to Mephistopheles as the son of Chaos (1384 and

8027) and (16) to his great age (1776 and 6817). (17) It is the poet who creates fame (154 and 5615).

In the second place, Part II contains elaborations of thoughts stated very briefly and compactly in Part I. By choice or necessity the poet is moving in Part II "mit holdem Irren" toward his goal.

As the first example of this, compare the almost enigmatical line of Part I:

Ich wollt' indes wohl tausend Brücken bauen (2369)

with the following passage of Part II:

Das sprecht Ihr so! Das scheint Euch sonnenklar;
Doch weiss es anders, der zugegen war.
Ich war dabei, als noch da drunten siedend
Der Abgrund schwoll und strömend Flammen trug;
Als Molochs Hammer, Fels an Felsen schmiedend,
Gebirgestrümmer in die Ferne schlug.
Noch starrt das Land von fremden Zentnermassen;
Wer gibt Erklärung solcher Schleudermacht?
Der Philosoph, er weiss es nicht zu fassen,
Da liegt der Fels, man muss ihn liegen lassen,
Zuschanden haben wir uns schon gedacht.—
Das treu-gemeine Volk allein begreift
Und lässt sich im Begriff nicht stören;
Ihm ist die Weisheit längst gereift:
Ein Wunder ist's, der Satan kommt zu Ehren.
Mein Wanderer hinkt an seiner Glaubenskrücke
Zum Teufelsstein, zur Teufelsbrücke. (10105 ff.)

(2) Mephistopheles' limp, in Part I, observed alone by the experienced Siebel,

Was hinkt der Kerl auf einem Fuss? (2184)

has become in Part II a moral lameness, patent to all:

Es ist so heiter,
Den alten Sünder
Uns nachzuziehen,
Zu schwerer Busse.
Mit starrem Fusse
Kommt er geholpert,
Einhergestolpert;
Er schleppt das Bein,
Wie wir ihn fliehen,
Uns hinterdrein. (7700 ff.)

(3) So too in Part I there is a bare reference to hidden pots of gold:

Ich kenne manchen schönen Platz
Und manchen altvergrabnen Schatz;
Ich muss ein bisschen revidieren (2675 ff.)

but in Part II Mephistopheles gives an explanation of how these treasures came to be buried:

Ich schaffe, was ihr wollt, und schaffe mehr!
Zwar ist es leicht, doch ist das Leichte schwer;
Es liegt schon da, doch um es zu erlangen,
Das ist die Kunst, wer weiss es anzufangen?
Bedenkt doch nur: in jenen Schreckensläuften,
Wo Menschenfluten Land und Volk ersäuften,
Wie der und der, so sehr es ihn erschreckte,
Sein Liebstes da- und dortwohin versteckte.
So war's von je in mächtiger Römer Zeit,
Und so fortan, bis gestern, ja bis heut'.
Das alles liegt im Boden still begraben,
Der Boden ist des Kaisers, der soll's haben. (4927 ff.)

(4) In Part I there is mere mention of fortune-telling by means of the crystal (880), but in Part II Goethe dwells upon it at some length:

Du weisst, das Bergvolk denkt und simuliert,
Ist in Natur- und Felsenschrift studiert.
Die Geister, längst dem flachen Land entzogen,
Sind mehr als sonst dem Felsgebirg gewogen.
Sie wirken still durch labyrinthische Klüfte
Im edlen Gas metallisch reicher Däfte;
In stetem Sondern, Prüfen und Verbinden
Ihr einziger Trieb ist, Neues zu erfinden.
Mit leisem Finger geistiger Gewalten
Erbauen sie durchsichtige Gestalten;
Dann im Kristall und seiner ewigen Schweignis
Erblicken sie der Oberwelt Ereignis.

Additional examples mentioned without quoting are: (5) Whereas, in Part I, Mephistopheles is several times spoken of as the lord of all sorts of vermin (1334, 1516, 4302), in Part II Goethe dwells upon the idea at some length (6592-6615). (6) In Part I the ravens of Mephistopheles are merely mentioned (2490), but in Part II they receive considerable notice (10664-78). (7) In Part I Faust sees in a vision a winged, fiery wagon approaching (702);

in Part II occurs a considerably longer description of a similar phenomenon (5511-24).

In other cases what appears as a suggestion in Part I is developed in Part II into a whole scene. Compare, in this connection, (8) the line of Part I spoken to Faust by Mephistopheles in Gretchen's room:

Indessen könnt Ihr ganz allein
An aller Hoffnung künft'ger Freuden
In ihrem Dunstkreis satt Euch weiden (2669 f.)

with the scene in Part II where the courtiers are actually feasting on the vision of Paris and Helen (6439-78). (9) One might say that the two lines of Part I:

Und was das liebe junge Volk betrifft,
Das ist noch nie so naseweis gewesen (4090 f.)

contain the kernel of the whole "Baccalaureus" scene of Part II (6685 ff.).

In still other cases a scene which is merely *described* in Part I is actually *dramatized* in Part II; instead of merely *hearing* of it, we *see* it. (10) Note what the Poet says in Part I of the annoying crowd:

O sprich mir nicht von jener bunten Menge,
Bei deren Anblick uns der Geist entflieht.
Verhülle mir das wogende Gedränge,
Das wider Willen uns zum Strudel zieht.
Nein, führe mich zur stillen Himmelsenge,
Wo nur dem Dichter reine Freude blüht,
Wo Lieb' und Freundschaft unsres Herzens Segen
Mit Götterhand erschaffen und erpflegen (59 ff.)

What we *hear* about here in Part I, we *see* in Part II, where the crowd is actually driven away (Die Menge flieht, rein ist der Platz, 5682) and Plutus says to Knabe Lenker:

Nun bist du los der allzulästigen Schwere,
Bist frei und frank, nun frisch zu deiner Sphäre!
Hier ist sie nicht! Verworren, scheckig, wild
Umdrängt uns hier ein fratzenhaft Gebild.
Nur wo du klar ins holde Klare schaust,
Dir angehört und dir allein vertraust,
Dorthin, wo Schönes, Gutes nur gefällt,
Zur Einsamkeit!—da schaffe deine Welt (5689 ff.).

And with the words:

So lebe wohl! Du gönnst mir ja mein Glück (5707)

Knabe Lenker departs.

(11) Similar is the relation in the following. In Part I, in the scene "Vor dem Tor" (1034 ff.), Faust gives a description of the alchemistic studies of his father, speaks of "die schwarze Küche," of the mixing of the liquids, of "Vermählung" and "Brautgemach," of the product in the glass, "die junge Königin." In Part II, in the laboratory scene (6819 ff.), we again seem to have the dramatic presentation, the working out, on the stage, of that which, in Part I, was but described. Here we find Wagner in his "schwarze Küche"; there is talk of "verliebtes Paar"; he is mixing liquids, and obtains, also in a glass, his product, Homunculus.

In the third place, a number of situations occurring in Part I have strikingly close counterparts in Part II; this becomes especially apparent when merely variant details are omitted and only the fundamental idea remains. (1) In Part I Faust suddenly releases the handsome witch with whom he has been dancing, because a mouse has jumped out of her mouth (4178). This same situation, with details changed, occurs four times in Part II: (a) Mephistopheles seizes the most beautiful of the Lamiae, only to let her go when he finds he is holding "ein dürrer Besen" (7770); (b) in the carnival scene the crowd grasps at the magic gifts, only to find that

Es löst sich auf das Perlenband,
Ihm krabbeln Käfer in der Hand, etc. (5598 f.);

(c) in the same scene the Furies are announced as follows:

Die Furien sind es, niemand wird uns glauben,
Hübsch, wohlgestaltet, freundlich, jung von Jahren;
Lasst euch mit ihnen ein, ihr sollt erfahren,
Wie schlangenhaft verletzen solche Tauben (5349 ff.);

(d) the chorus maidens say of the cheeks of Faust's handsome pages:

Gern biss' ich hinein, doch ich schaudre davor;
Denn in ähnlichem Fall, da erfüllte der Mund
Sich, grässlich zu sagen! mit Asche. (9162 ff.).

(2) In Part I we see Faust conjuring the Earth Spirit and then being overcome by the result of his efforts:

Schreckliches Gesicht!

Weh! ich ertrag' dich nicht! (482 ff.).

Compare the scene in Part II where Anaxagoras conjures the moon-goddess:

Du! droben ewig Unveraltete, . . .

Dich ruf' ich an bei meines Volkes Weh . . . !

Bin ich zu schnell erhört?

Nicht näher, drohend-mächtige Runde!

Du richtest uns und Land und Meer zugrunde! (7902 ff.).

These two dramatic presentations of the situation are paralleled by the description in Faust's monolog at the beginning of Part II:

So ist es also, wenn ein sehrend Hoffen

Dem höchsten Wunsch sich traulich zugerungen,

Erfüllungspforten findet flügeloffen;

Nun aber bricht aus jenen ewigen Gründen

Ein Flammenübermass, wir stehn betroffen;

Des Lebens Fackel wollten wir entzünden,

Ein Feuermeer umschlingt uns, welch ein Feuer! (4704 ff.).

(3) The situation in Part I where Faust observes the strange antics of the poodle, while Wagner remains blind to them, has several counterparts in Part II: (a) Mephistopheles, Homunculus, and Faust's dream (6921 ff.); (b) Anaxagoras, Thales, and the moon (7930 ff.); (c) Faust, Mephistopheles, and the flood (10734 ff.). (4) As, in Part I, the poodle grows before Faust's eyes (1247 ff.), so grow, in Part II, (a) the key that is to admit Faust to the Mothers (6259 ff.), (b) the moon which Anaxagoras has conjured (7914 ff.), and (c) Zoilo-Thersites (5471 ff.). (5) In the "Auerbachs Keller" scene of Part I the various revelers are affected differently by the magic of Mephistopheles, and each one tells his own sensations. One says:

Es war ein Schlag, der ging durch alle Glieder!

Another:

Nein, sagt mir nur, was ist geschehn?

Another:

Es liegt mir bleischwer in den Füssen. (2324 ff.)

Of this situation there are several counterparts in Part II: (a) where Mephistopheles causes the courtiers to experience various sensations:

Mir liegt's im Fuss wie Bleigewicht—
 Mir krampft's im Arme—das ist Gicht—
 Mir krabbelt's an der grossen Zeh'—
 Mir tut der ganze Rücken weh— (4993 ff.);

(b) in the carnival scene (5485 ff.):

Nein! Ich wollt' ich wär' davon—
 Fühlst du, wie uns das umflieht,
 Das gespenstische Gezücht?—
 Saust es mir doch übers Haar—
 Ward ich's doch am Fuss gewahr—;

(c) the soldiers after the disappearance of Habebald and Eilebeute.
 One says:

Ich weiss nicht, mir verging die Kraft;

Another:

Mir ward es vor den Augen schlecht,
 Da flimmert' es, ich sah nicht recht.

(6) An interesting counterpart to the scene in Part I where the Church steps in and confiscates Faust's present to Gretchen on the ground that it is tainted with magic (2805 ff.) is found in Part II where the Archbishop, for the same reason, demands and seizes much of that which the Emperor has won with the help of Faust and Mephistopheles.

In conclusion it will be of interest to look at Gretchen and Helena with this same idea of the dependence of Part II on Part I in mind. The conception of the Helena episode is early. But here too, as in all the above, the actual working out of the theme, the details and finishing touches, belong to the last years of the poet's life. It is true, the two characters are on different planes, and stand at opposite poles, just as the two parts of the poem differ radically from each other. Nevertheless, a certain parallelism of action, of situation and even of minor details may be observed. The fact that

Gretchen is a part of the "little world," and Helena of the "big," must of course be kept in mind in this connection.

(1) Both Gretchen and Helena represent "das Ewig-Weibliche."
 (2) Gretchen holds in Part I essentially the position that Helena holds in Part II; Faust's love for Gretchen is parallel to his love for Helena. (3) Mephistopheles is equally instrumental in bringing Faust and Gretchen, and Faust and Helena, together, notwithstanding his function as go-between is more emphasized in the former case. (4) His purpose with both pairs is the same, viz., to get Faust to lose himself in the enjoyment of love, in the case of Gretchen, a physical oblivion, in that of Helena, an intellectual. (5) Twice he is frustrated, for in either case Faust conceives a love far above the comprehension of the materialistic Mephistopheles. (6) As a result, Faust and Gretchen combine against him, as do also Faust and Helena (9435 ff.). If now the action of Part I is reviewed in sequence, we find (7) that Faust at the beginning is insusceptible to feminine charms. That is also the case in Part II, for at first he speaks of Helena without any personal interest:

Das Musterbild der Männer so der Frauen
 In deutlichen Gestalten will er [der Kaiser] schauen (6185 f.).

(8) The preliminary step to his falling in love in each case is an unwelcome journey, in Part I to the witch's kitchen, in Part II to the Mothers. (9) In the witch's kitchen Faust is aroused to a desire for Gretchen by the vision in the mirror; the vision of Helena arouses in him a passionate desire for her. (10) As the vision in the mirror fades when Faust approaches it too closely, so does the adumbration of Helena (2433 and 6561). (11) The effect of the vision in the mirror is similar to that which Helena makes:

Was seh' ich? Welch ein himmlisch Bild
 Zeigt sich in diesem Zauberspiegel! (2429 f.)

are the words of Part I, while in Part II we read:

Hab' ich noch Augen? Zeigt sich tief im Sinn
 Der Schönheit Quelle vollen Stroms ergossen? (6487 f.)

Compare also Faust's words as he looks into the mirror:

Weh mir! ich werde schier verrückt (2456)

with those he utters while Chiron is telling him about Helena:

Bin ich nicht schon verwirrt genug?

O ganz und gar

Verlier' ich mich! (7407 ff.)

(12) Mephistopheles' pretension that he is unable to win Gretchen for Faust (2624) is paralleled in the case of Helena (6193 ff.). Nevertheless he proceeds to arrange matters, since we find him (13) paving the way for the further acquaintance of Faust and Gretchen by his deception in connection with Marthe's husband; in preparing to bring Faust and Helena together, he again, as Phorkyas, makes use of deception, this time in connection with Helena's husband. (14) Thereupon he proceeds to the main business of introducing Faust into the conversation, whom he mentions in complimentary terms:

Habe noch gar einen feinen Gesellen,

Ein braver Knab'! ist viel gereist,

Fräuleins alle Höflichkeit erweist. (3015 ff.)

In Part II, in answer to Helena's question: *Wie sieht er aus?* he says:

Nicht übel! mir gefällt er schon.

Es ist ein munterer, kecker, wohlgebildeter,

Wie unter Griechen wenig', ein verständiger Mann. (9010 ff.)

(15) As in Part I Gretchen's beauty is for the sake of contrast confronted with ugliness in the person of Marthe, so in Part II Helena's beauty is placed side by side with ugliness in the person of Phorkyas:

Wie hässlich neben Schönheit zeigt sich Hässlichkeit (8810).

(16) The trinkets that Faust gives Gretchen are paralleled by the rich gifts presented to Helena. (17) The otherwise insignificant act of kissing the hand receives some weight in both cases (3081 and 9359). (18) In the garden scene Faust and Gretchen are interrupted by Mephistopheles at the moment when they are most lost in an ecstasy of love. Faust is enraged at the interruption; stamping his foot he cries, *Wer da?* and to the words *Gut Freund* he answers *Ein Tier* (3205 ff.). Compare the scene between Faust

and Helena, where they are lost in each other's love; just at this moment Phorkyas rushes in, and again Faust is angry at the interruption:

Verwegne Störung! widerwärtig dringt sie ein. (9435 ff.)

(19) Gretchen feels the evil presence of Mephistopheles, as is shown by the scene in the garden (3427 ff.); Helena shares that feeling with respect to Phorkyas:

Ein Widerdämon bist du, das empfind ich wohl,
Und fürchte, Gutes wendest du zum Bösen um (9072 f.).

This rather mechanical enumeration of the steps in which the Faust-Helena action resembles the Faust-Gretchen action may have the advantage of bringing out more clearly than is usually realized the extent to which the two are similar. Quite apart from these two episodes, the recurrence of so many ideas and situations of Part I in Part II, as presented above, seems to show pretty clearly that Goethe, while under the strain of finishing Part II, frequently helped himself in matters of detail by once more using material that had been previously employed in Part I.

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FIONA MACLEOD

Has the Celtic folk-lore and legendary lore in general, of the so-called Fiona Macleod, ever been checked up? This should be done, if it is to serve for students, and the entire mass and every part of it be confirmed or discarded, by those competent; for a very little reading in the lore of northwestern Spain has thrown the gravest doubt in my mind on the accounts of that prose poetess whose very existence is a mystification. In the folk-lore of Galicia and the Asturias you meet the Sin-Eater, the Washer of the Ford, the dark star, and some minor correspondences that I propose to indicate briefly here.

The convincing *Life* of William Sharp written by his gallant

wife¹ shows to the careful reader that the Fiona Macleod episode was not unique in his life; that it was possibly the outcome of the same sort of emotional and poetic explosion, so to speak, as had already produced *Sospiri di Roma*; that it was fostered by living in a lush miasmic dell, and with lapse of time and change of residence became difficult to maintain. The successive books of Fiona Macleod show a dwindling of the initial impetus and increasing dependence on the literary material available to a hard-worked producer.

William Sharp had of the Celtic genius those traits more often associated with Ireland than Scotland: an explosive and irresponsible temper, more apt to project than to complete; a love of mystification; an easy-going conscience in matters intellectual. *Green Fire*, it seems, was never republished because the Breton lore and the Breton description were done too much out of his head.² The phenomenon of an imaginary reminiscence which doubtless figures in his later writings both as William Sharp and as Fiona Macleod, also in personal correspondence—i. e., what he thought he remembered hearing from old Gaelic servants and fishermen—is too common to count as abnormal or insincere. What good autobiography is certainly free of it? He had long before put on the petticoats in literature, as when with Blanche Willis Howard he collaborated in a novel and wrote the wife's part. He had used or intended more than half a dozen pseudonyms already, and published fragments from the "Lost Journals" of Piero di Cosimo that deceived critics.³ With their dear friend Mrs. Mona Caird and a good many of their London circle, the Sharps heard plenty of the sentimental, elemental, anthropological, and supernatural manifestation of womanhood which was the last incarnation of the Victorian ideal, and constituted the rest of Fiona Macleod's stock in trade. The violent action of the tales William Sharp had learned by writing stories for boys. In the psychology which the *Life* reveals, there is plenty which can be called irregular, but nothing which could be called abnormal. The parallel case is not Sally Beauchamp, but Thomas Chatterton.

The Sin-Eater is a Gallegan figure—i. e., a man who eating

¹ William Sharp (*Fiona Macleod*). *A Memoir compiled by his Wife*, Elizabeth A. Sharp, Duffield & Co., New York, 1910.

² *Life*, p. 276.

³ *Life*, p. 247.

above a corpse assumes thereby the sins of the dead man—and is named by the novelist Emilia Pardo Bazán.⁴ William Sharp knew her work, for he quotes a phrase of hers in 1894, writing to Mr. Alden of *Harper's*.⁵

The Washers of the Fords are *Xanas*, white women who live enchanted in fountains and on St. John's Eve, before dawn, wash their clothes and spread them in the dew. D. Ramón Menéndez Pidal in his collection of Asturian romances,⁶ and Señor Murguía in his *Galicia*⁷ volume, offer sources easily accessible; or the author might have met the white ladies as the Night-Washers in Brittany. His introduction of the subject is wary, if not ambiguous: "I doubt if any now living, either in the Hebrides or in Ireland, has heard even a fragmentary legend of the Washer of the Ford. The name survives, with its atmosphere of a remote past, its dim ancestral memory of a shadowy figure of awe haunting a shadowy stream in a shadowy land."⁸ In the *Biblioteca de las Tradiciones Españolas*, the eighth volume is given over to two long articles, an Essay on the Rose by Cecilia Schmidt Branco, and *Folk-Lore de Proaza* by Señor Giner Arivau.⁹ On p. 229 appears a stream with washers who waylay the traveller and ask for his kerchief, which suits well with Fiona Macleod's account. In this same article of Giner, as in some of the *Romances* of Menéndez Pidal, the Magdalen figures in something the same romantic aspect, barring the erotic note: and the fleeting souls that are lost if they are not

⁴ The reference to title and page is unluckily mislaid, but the fact stands in my transcript of notes made immediately on finishing the reading last spring; and I had rather let the point go by default than search through the nine volumes of the Spanish Folk-Lore Society, and the twenty-seven of the Countess's collected works. Cf. *The Sin-Eater and Other Tales*, Patrick Geddes and Colleagues, Edinburgh, 1895.

⁵ *Life*, p. 217.

⁶ *Colección de los Viejos Romances que se cantan por los Asturianos* por Juan Menéndez Pidal. Madrid, 1885.

⁷ *España, sus Monumentos y Artes: Galicia*, por Manuel Murguía, Barcelona, 1888.

⁸ *The Washer of the Ford*, Patrick Geddes and Colleagues, Edinburgh 1896, pp. 9-10. The reference to Sir Samuel Ferguson which follows, does indeed supply the phrase, but the Banshee in *Congal* is a very different figure. *Congal*, Sir S. Ferguson, London, 1872, p. 57.

⁹ *Biblioteca de las Tradiciones Populares Españolas*, tomo VIII, Madrid, 1886, pp. 101-310.

shriven, are precisely *almas en pena*, or the souls who go on pilgrimage in swarms across the sky.¹⁰ The substitution of shrouds for handkerchief is of course sheer "literature."

A sub-title, in one of the later volumes, *Under the Dark Star*, and *children of the dark star* are striking phrases. It happens that the same epithet was applied by medieval travellers to the granite land that lies at the end of the world. The Latin secretary of the Knight of Rozmital writes that Finisterre was called *Stella obscura*, and Gabriel Tetzels companion, is equally explicit.¹¹ Sr. Murguia¹² accepts the phrase as current, and explains it partly by reference to the land of the dead.

Whether Sharp was acquainted with the work of Murguia and Menéndez Pidal, I have no way to know, but I do hold proof that he had access to Sr. Giner's article, for he drew from the essay on the rose¹³ in the same volume, for one or more papers sown with allusions to Mr. Yeats. These were published in *Country Life*, republished as *Rosa Mystica* in *Where the Forest Murmurs*.¹⁴ The evidence is of a kind familiar to scholars, the same that serves to show how the author of the *Cursor Mundi* used Petrus Comestor.

¹⁰ *Wash. r.*, p. 43.

"It is Mary Magdalen my name is and I love Christ.
 And Christ is the Son of God and Mary the Mother of Heaven.
 And this river is the river of death, and the shadows
 Are the fleeting souls that are lost if they be not shriven."

V. Giner, pp. 137-140 for the Magdalen, "que tanto amó en el mundo"; 228-31 for the *Xanas*; 234-7 for the *almas en pena*; 267-8 for souls wandering. V. Menéndez Pidal, *Romance* LXIV, p. 219, for the Magdalen; LXVI, p. 222, for the *Alma en Pena*. Cf. the popular saying about S. Andrés de Teijido, that those must make the pilgrimage after death, who have not made it in life, quoted in the *Cancionero Popular Gallego* of José Perez Ballesteres, *Biblioteca*, VII, 195, note.

Des böhmischen Herrn Leo's von Rozmital Ritter- Hof- und Pilger-Reise durch die Abendlande, 1465-1467. Stuttgart, 1844, pp. 91 and 177. Tetzels words are: "Von Sant Jacob ritt wir auss gem Finstern Stern als es wann die bauren nennen, es heisst aber Finis terrae."

¹² *Galicia*, p. 133 and again 197.

¹³ *A Rosa na Vida dos Povos* por Cecília Schmidt Branco, in *Biblioteca de Tradiciones*, tomo VIII, pp. 1-168. Cited as C. S. B.

¹⁴ *Where the Forest Murmurs, Nature Essays*, by Fiona Macleod. London, 1906, cited as F. M.

Reference to a pair of pages as the book opens must suffice here for the reader to make comparisons. With F. M., p. 344, for Bion and the dance of Eros, compare C. S. B., p. 6; for Christ's blood, the crown of thorns, and the ladder, F. M., p. 345, compare C. S. B., pp. 7, 9, and again 9. With the chapter in C. S. B. on "the rose in medicine and magic," compare a letter in the *Life*, p. 405. The method of Gaelicizing is simple and easily illustrated; Senhora Branco writes, translating from Brand, that the white rose is always planted on a maid's grave, the red rose reserved for someone distinguished for goodness and especially benevolence (p. 32). F. M. makes the girl Irish and the other a drowned fisherman and buries both flowers. "I know of a dead Irish girl into [*sic*] whose right hand was placed a white rose, and of a drowned fisherman in whose hand was placed a red rose, symbols of spiritual rebirth and of deathless youth" (p. 345). This is quite like substituting a shroud for a pocket-handkerchief in the interest of romance, and there is an odder bit of transmutation earlier, on p. 339: "In the long history of the rose, from the time when the Babylonians carried sceptres ornamented now with this flower, now with the apple or lotus." Now, earlier in C. S. B. at the foot of a page,¹⁵ the word *sceptre* catches the eye, and it takes a moment of careful reading to make out that the golden sceptre and the wild rose are simply figures on a shield, substituted one for the other. I am therefore convinced that the Babylonian and lotus elements came out of the Magic that Sharp and Mr. Yeats were dabbling in, that the apple was a Celtic tag, and that the solemn Asian allusion is sheer *pastiche*.

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¹⁵ A count of Berge in 1090, believing his wife unfaithful, killed her and exposed her children, who grew up in a rose-thicket. The Count while hunting found them, and recognizing the injustice, took them back, and in sign of penitence "substituiu o sceptro d'ouro do seu braço por uma rosa silvestre," p. 16, last two lines.

Ossian en France. By P. VAN TIEGHEM. Paris, Rieder, 1917.
2 vols., 441 and 544 pp.

L'Année littéraire (1754-1790) comme intermédiaire en France des littératures étrangères. By P. VAN TIEGHEM. Paris, Rieder, 1917. 162 pp.

These three volumes represent the author's labors for the doctorate at the Sorbonne. The monumental tomes on *Ossian en France* are among the most important contributions to recent French scholarship. They form another addition to that imposing series by Maigron, Thomas, Baldensperger, Estève, and Farinelli, which record respectively and thoroughly the fortunes of Scott, Young, Goethe, Byron, and Dante in France. The new work is quite on a par with its predecessors. The minor thesis will serve as a *vade-mecum* for investigators of Fréron's *Année littéraire*.

This pamphlet consists of a "Mémoire," sketching the history and doctrines of the journal, and of a well-arranged "Index analytique" of the chief articles bearing on foreign literatures. The conclusions of Dr. Van Tieghem are that this review was the most valuable of its time, and that Fréron was not so black as Voltaire had painted him; also that the English influence was by far the most significant in the period covered—317 numbers out of 552 for all foreign literatures.

It is no slight task to examine 292 volumes, and Dr. Van Tieghem has probably mentioned, and often briefly characterized, most of the articles in the *Année littéraire*. Yet his study cannot be deemed complete. If one follows, for English literature only, the method of *sondages*, and tries out the journal for two typical years—1771 and 1788 have been chosen as respectively fat and lean years—these results will appear. In 1771, four works were reviewed in the *Année littéraire* which are not mentioned in Dr. Van Tieghem's index; further, he does not record four or five other passing references to English authors, including the demonstration of Voltaire's plagiarism from Mandeville; also he misinterprets the argument in a *compte rendu* of *Garrick: or the English Actor*. In 1788, there are, all told, three omissions, including an account of Burke's oration on the trial of Warren Hastings. In certain cases, it is true, Dr. Van Tieghem's "Index alphabétique"

does not exhaust his "Index analytique"—but evidently there are real omissions from both.

A partial explanation would seem to be that he has simply used the index of articles at the end of each volume of the journal. This would account for the omission of passing references as well as of more interesting matters not wholly revealed in the index of the journal itself. But it does not account for leaving out certain authors mentioned in that index, as well as regularly reviewed in the text of the *Année littéraire*. Dr. Van Tieghem's intention was to give "l'indication de tous les comptes rendus ou annonces d'ouvrages étrangers . . .," excepting some scientific works and grammars. It can only be said that, judging by the above samples, he has failed of his intention. But the "Mémoire" at any rate is informing and judicious and the "Index analytique" may prove convenient to workers who will be on their guard against *lacunes*.

The *Ossian en France* is quite another matter, both in scope and sureness of method. These thousand pages unroll for us the five-act drama of Ossian,¹ from "Revelation" to "Decline"; we follow his three-fold vogue, due to a scholarly curiosity, a poetic sympathy, and a caprice of fashion.² His fortunes were more subject to caprices, because, unlike Dante or Byron, his name and fame were exposed to very real doubts. The figure of the Bard rises through a succession of mists; so Dr. Van Tieghem emphasizes the importance of the various French veils that bedeck him, as well as of the periodicals that interpret him, and even of neglected and secondary volumes that reflect the "idée moyenne" of their period. That the method employed is sufficiently "sociological" will be seen by the use of several strata of testimony, notably baptismal registers and the catalogues of 640 private libraries. The author is careful to give the "limits" of Ossianism (co-existing counter-currents and reactions), and through his close scrutiny of detail and of individual notes may be relied upon to distinguish the "main manifestations of the French spirit as regards Ossian." The work is further marked by the clearness of

¹ We may use the word, as Dr. Van Tieghem does, "sans distinguer ce qui est moderne et ce qui appartient à l'ancien fonds gaélique" (I, 99). From the standpoint of the French vogue, there was little discrimination between the true Ossianic cycle, Macpherson or Smith, Le Tourneur or Baour-Lormian.

² This paragraph is drawn mainly from the *Avant-propos*, I, 1-6.

its divisions, from the large phases down to paragraphs, by the pithy conclusions to books or chapters, by the habit of pausing to record the complexes of critical opinion from epoch to epoch. Restrained in the use of parallel passages, Dr. Van Tieghem sets down as samples only those that are significant and convincing.

A long introduction³ gives us an account of the whole history of "Ossian," Macpherson and the controversy. It is claimed that this is the only up-to-date and impartial *résumé* available. But it is done admittedly at second-hand, since the author has no pretension to be a Celtic scholar—a disability shared by his present reviewer. Here then it will be sufficient to indicate the ground covered, particularly from the French angle, and to suggest some differences of opinion.

The Introduction includes a discussion of Gaelic poetry, of James Macpherson, his life and character, and an analysis of his *Ossian* as well as that of Smith; it treats the whole question of authenticity, with the light thrown by the publication of genuine Celtic poems, Macpherson's distant kinship with these, and the probable method of his work. Of special interest are these leading characteristics of the poems, effective in Europe: their fragmentary nature, their lyric and elegiac *motifs*, associated with the melancholy flight of time and of happiness, the novelty of the landscape element, and the comparative novelty of the form, which mediated acceptably between classic and romantic. Of more disputable worth are the arguments⁴ employed by Dr. Van Tieghem to sustain his thesis that the Gaelic "originals," published in 1807, were composed as early as 1760, before the English text, by Macpherson and his collaborators; there is also a certain amount of contradiction as to the worth of Macpherson's prose and the correctness of the Gaelic text.

In the main body of the work, the first phase dealt with is the "Revelation" of Ossian to France, extending from 1760 to 1776.⁵ This revelation was due first to the intermediary of the cosmopolitan *Journal Etranger* and to the translations of Turgot. Suard and Diderot maintain that here is the truly great primitive poetry,

³ I, 7-99.

⁴ See especially pp. 54 f., 84-89. It seems clear that Dr. Van Tieghem here becomes involved in a critical morass.

⁵ I, 103-301.

and in fact Ossian's entrance was happily accomplished through Macpherson's more lyrical passages. Frenchmen knew the *Fragments* long before *Fingal*. *Carthon* became famous through its apostrophe to the sun, and the "style oriental" furnishes analogies for the primitivists. Well-considered doubts concerning authenticity arise quite early, but appear to have taken no vigorous hold. Only a small part of Ossian was at first made known in France, but this part represents his best features.

The reasons for his success are well indicated. Monotonous *fade* neo-classicism still dominated poetry, though the English influence, it is admitted, had already affected the novel, and the poetic horizon was shortly to be "enlarged" by Le Tourneur's translation of Young, etc. The *Night Thoughts* and Ossian invade France together; the vogue of both is connected with the *genre sombre*, that *mal* of the waning century. Other tastes, for Scandinavian antiquities, and especially an interest in "bards," carry the Ossianic corpus down confused and turbid streams. The figure of Ossian becomes, *par excellence*, that of the heroic Bard, and as such represents the poetry of genius and not of art (cf. Diderot).

French poetic prose had acceptably rendered the transitional character of this style. "Macpherson semble avoir écrit pour l'Europe." Readers found the proper attractive *dosage* of stylistic and imaginative novelty; more important still were the "Celtic twilight" of the landscape, the penchant for ruins, general mournfulness, sublime unrealized heroes, the vague supernatural, a lyricism, a romanticism more marked even, thinks Dr. Van Tieghem, than those of Rousseau!

"Critiques et rhéteurs" were usually enthusiastic in their support of Ossian, placing him among the greatest poets. Such was the rage for "virtue" and for heroics, such was the effect of translating Dr. Blair's *Dissertation* and of circulating Cesarotti's elegant appreciations. Against this current struggled in vain the *Journal Encyclopédique*, the first important European protest against this "poésie rocailleuse"; and in vain were the gibes of Voltaire, the "spirit that denied" Ossian, among other things, in the name of nature and truth.

An anonymous presentation of certain fragments, the *Contes et Poésies Erses* of 1772, probably came from the workshop of Le Tourneur. More important is the vigorous and individual translation of *Temora*, by the Marquis de St. Simon. And the vogue

of *Werther*, with the fervent adulation there expressed for Ossian, its similar sustaining of the pathetic fallacy, its fine translations of the *Songs of Selma*, contributed enduringly to the fame of Macpherson and is hardly at its height in this first period.

The second phase ("La Diffusion," 1777-99)⁶ is marked chiefly by the complete translation and favorable reception of *Le Tourneur*. Already known as the popularizer of Shakespeare and of Young, *Le Tourneur* becomes the official interpreter of Macpherson for his generation. *Fingal* and other novelties confer a "distinctly epic character" on this work, which uses the *style noble*, clings to neo-classic vagueness, is inexact in various ways, and really transposes rather than translates. Parallel passages from *Le Tourneur* and from his predecessors show his comparative weakness and colorlessness. We are already two removes from the true Ossian. But the time was ripe for an opportune translator, whatever his demerits; critics and readers bathe happily in his facile flow.

There follow the first translations in verse and free imitations in the manner of Ossian. These are mostly feeble, but the vogue enlists such collections as the *Nouvelle Bibliothèque des Romans*, such names as Restif de la Bretonne, Léonard, Bernardin de St. Pierre, and the inevitable Ducis. The Bard plays on the sympathies of the "sensibles." In criticism, S. Mercier values him for romantic elements, and Marmontel holds by his primitivism. During the difficult Revolutionary period, circulated in fresh editions of *Le Tourneur*, translated by M.-J. Chénier, appreciated by his greater brother, Macpherson provokes perhaps less enthusiasm, but is esteemed a kind of classic, and still holds out the lure of fresh landscape, longings, and emotions. Parny confuses him with the Scandinavian North, and the *émigrés* carry him abroad—even into the Highlands, it appears, without awakening scepticism.

The Ossian of Smith was also translated (1795), à la *Le Tourneur*, by two authors who used the strange pseudonym of "Hill." Henceforth Smith-Hill, by the side of Macpherson, plays a considerable part in the general Ossianic mania. All of the legendary Ossian is now before the French reader.

The third act in the drama—"the apogee"—covers the

⁶ I, 305-341. Cf. M. Estève's "Infiltration" and "Invasion" of Byronism.

Napoleonic era.⁷ It is the most pronounced period of the vogue, whether the Bard be considered for his real influence on literature and art, or as a more ephemeral and superficial mode, due largely to the personal taste of Napoleon. Whatever his inspirational value for ambitious dreams, *Le Tourneur* was almost a bedside book of the Emperor, and Ossian becomes in a sense the official poet of the Empire. The cult is visible in many occasional poems. Courtiers and generals, "Hommages poétiques" and celebrants of the King of Rome, the Princesse de Salm and Mme. de Cottin's romance of *Malvina* variously bear witness to a craze which reached its height in the first five years of the century. An interesting sidelight is thrown by the popularity of such given names as Ossian, Oscar, and Malvina.

The version of Baour-Lormian (1801) shows some poetic skill, but is too conventional and neo-classic. It transposes the text of *Le Tourneur*, not the English, and Baour-Lormian is scarcely more than a second cousin, once removed, to Ossian. The work of "Hill" is also represented in later editions of these *Poésies galliques*, which constitute a sort of "Ossianic anthology," adapting and greatly abridging its sources. Harmonious, seldom specific, sentimental rather than heroic, Baour-Lormian is "the Ducis of Ossian." But he too found many gentle readers, and the catalogues of private libraries mention frequent copies of this version, on a par with that of *Le Tourneur*.

Among minor renderings and third-rate imitations, one notices the attempted upbuilding of a *genre ossianique*. The theory of this was that dreamers could wander in the Ossianic otherworld, finding there a new *merveilleux*. The ballad of bardic inspiration is another feature of the time, likewise the popular harp which became fashionable partly in this connection. Ossian invades the theater in a successful tragedy by d'Arnault, and the opera in several compositions. In painting, a more enduring fame has been attached to the "Ossian" of Girodet and of Ingres, and to the "Malvina" of Gros.

In literature, there is first "l'ossianisme intime" of certain secondary or isolated dreamers. Ballanche, Senancour, and Nodier were stirred by the Caledonian sentiment or landscape. The importance of Nodier in promoting the vogue, through various Scotch

⁷ II, 3-254.

and German fusions, seems insufficiently estimated. But the two pre-Romantics most profoundly affected were Chateaubriand and Mme. de Staël. The former from early youth was predisposed to this influence. He discovered in England the Ossian of Smith, which he partially translated. In his own work he reflects the Ossianic primitivism, the taste for Northern nature and ruins and, one may add, the "vague des passions." In *René* and elsewhere he fabricates an Ossian after his own kind. He compares the Bard with Homer, and cites him often in literary judgments, even after losing faith in his authenticity. Chateaubriand, by his knowledge of English, his profound sympathy with the poet, his commanding position, was the "best herald" of Ossian in the new France.

Mme. de Staël made him rather the main support of her literary theory; for her and her school, Ossian is predominantly the "Homer of the North." In his sadness, morality, and individualism, he incarnates the principles of the Northern literatures, which mostly derive from him—"bel exemple de fausse fenêtre pour la symétrie." Severely attacked in her own time, Mme. de Staël's system was bound to crumble, but not before she had added her quota to the fame of the Bard. The general criticism of the Empire rallies around the two points of authenticity and poetic worth, and the most extreme opinions are to be found on either side of these two questions. Adverse criticism is the stronger, in spite of the poet's popularity. His unreality and monotony were distasteful to many judges.

The fourth phase is "Ossianism and Romanticism," from 1815 to 1835.⁸ Ossian seems now a fixed star in the literary firmament; he appeals—as always—to many amateurs, as well as to the great poets of the era. Inferior versified translations still appear, the "Golden Legend" of the Bard still wins belief, his vogue still forms an "anastomosis" with that for things Scandinavian, and he actually plays a political rôle in the strife of Royalists and Republicans. Authoresses like Mme. de Genlis and Delphine Gay, wild Romanticists like Boulay-Paty and Jules Lefèvre, lead the Caledonian through strange metamorphoses and phantasmagorias. More interesting is his influence on the chief Romantic poets—and in the first place, Lamartine. Here Dr. Van Tieghem brings

⁸ II, 257-393.

wider knowledge and more exact detail to the studies already made by Zyromski, Poplawsky, etc. He establishes that the text most used by Lamartine was that of Smith-Hill; he analyzes the poet's youthful Ossianic soul-state and the episode of Lucy; he believes that only two later poems (*Jocelyn* and one of the *Harmonies*) directly refer to Ossian; he is sceptical concerning the many parallel passages adduced by Poplawsky; but he admits that a vague Ossianic atmosphere penetrates a good deal of Lamartine; and he concludes that this influence is particularly visible in the two series of the *Méditations*. Here more use might have been made of M. Lanson's edition of the *Premières Méditations*. Dr. Van Tieghem tabulates statistically the poetic groups and the elements akin to Ossian: feeling for landscape, melancholy attached to the "caducité des choses," the question of immortality, the similarity in expression and style.

Vigny and Hugo, in so far as they are addicted to dreaminess, show some sympathy with the Bard. Musset more frequently alludes to him; there are Ossianic echoes in *La Coupe et les Lèvres*, and the apostrophe to the evening-star, from *Le Saule*, is probably the most famous and excellent of all the French imitations. Minor and "forgotten" singers, Mérimée for mystification (*La Guzla*) and Balzac for critical acumen, variously continue the vogue. In criticism, indeed, "Ossian est à l'ordre du jour." His historical, poetic, and descriptive merits are upheld. With the passing of the Empire critics, his authenticity is less frequently questioned. Villemain alone has almost modern doubts, and Villemain's pages remain among the best on the general subject. He shows the improbability of Macpherson as a primitive document and registers, as a contemporary, the chief causes of the furor.

As Romanticism grew to full stature, it grew away from Ossianism. Byron complicated the vogue, and Walter Scott was the more authentic Minstrel who assumed the heritage of the Bard. The last act is the tragic "Déclin,"⁹ after, 1835. It may be briefly epitomized as a catastrophe, in accord with historical, if not purely poetic justice. More and more, when confronted with realistic and scientific issues, do the popular texts of Ossian appear *suspects* and threadbare. His inauthenticity, finally revealed, reacts on his poetic evaluation.

⁹ II, 397-470.

The current translation today, that of Christian, is ridiculously out of date. Under the Third Empire and Republic, ignored more and more by travellers and writers, Ossian has been virtually forgotten, save for the rare reminiscences of some poet like Leconte de Lisle or Angellier, and save for the illuminating studies of the *celtisants*. In this connection Dr. Van Tieghem might have given us a more consecutive account of how the misty bardic poems gradually evaporated in the sunlight of scholarship. The views of literary critics and of the "celtomanes," from Renan down, are recorded, but there is much less about the "celtisants savants."

The conclusion to Dr. Van Tieghem's volumes is another admirable *résumé*, emphasizing these distinctive contributions of his study. The vogue of Ossian should not be attributed too preponderantly to the "sentimental aspect." He was also appreciated as a literary and historical document and for his moral beauty. The usual delimitation of Ossianism to the Napoleonic era must be widened at either end (1780 to 1830), if one would distinguish the literary cult from the mere mode. The Bard provides not only "important elements of pre-romanticism," but he bridges over the Empire by his canny neo-classicism. Finally, it is difficult for Ossian to appeal to modern Frenchmen through any of the antiquated disguises which he has worn in their country.

Little comment need be added to what has been said in passing concerning this masterly exposition. The author's industry, his critical sense and method are rarely at fault. *La fichomanie* has not, as too often, impaired his artistic feeling and power of expression; witness the pages on *Werther* and on Musset. If sometimes we find an excess of enthusiasm, as when the debate about Ossian is characterized as the "most important and passionate quarrel which has ever divided the world of letters,"¹⁰ that is understandable. If sometimes, as in the case of Lamartine, there is an admitted vagueness as to the precise influence, we must concede that when to Ossian's own vagueness is added that of Lamartine, the precipitate is likely to be very misty indeed. Dr. Van Tieghem seems generally just toward Ossian and Macpherson, if occasionally ironic (there is much temptation) regarding their French appreciators and rather censorious of previous workers in the field.¹¹

More might have been made of *Le Peintre de Salzbourg* and less

¹⁰ I, 53; see also I, 191.

¹¹ I, 2; II, 299.

of the indifferent Stendhal. We have little or nothing about the real Ossianic cycle, if indeed that has figured in French letters. It has been suggested that we have too little with regard to the probable influence of the "Revelation" on the theory of the epic.¹² There are, in fact, hints in this connection—concerning the wane of the *épopée*, the new *merveilleux*, and even the beginning of the Wolffian theory—which might well be worked up into a study of Ossian and the epic. The Index, of proper names only, omits various journals and other titles that one would like to find. The classified bibliography¹³ shows confusion and overlapping in several of its divisions. It seems sufficiently comprehensive, though not so monumental as that accompanying Professor Baldensperger's *Goethe en France*. As compared with M. Estève's *Byron et le Romantisme français*, the present work, to my mind, lacks a certain grandeur of appeal; but that may well be due to the difference of subject. Certainly Dr. Van Tieghem's able volumes present a very convincing harmony of science and art.

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Living French. By RICHARD T. HOLBROOK. Boston, Ginn and Company, 1917. xvii + 480 pp.

Mr. Holbrook has more than once had occasion to express his views on the editing of text-books to be used in the teaching of French,¹ and it is naturally these views which have determined the general character and special features of the book before us. In the first place, this grammar will dispel any delusion its readers may have entertained as to French being "an easy subject." In the second place, it marks a distinct advance over the average type of French grammar in that, as the title indicates, French is treated as a living language, the spoken form of which is no less important than its written form. The author's attitude throughout is that of an observer and recorder of actual phenomena, rather than that of

¹² I am indebted to Prof. W. A. Nitze for this suggestion.

¹³ II, 477-519.

¹ Cf. *MLN*, xxx, 223-227; *Mod. Lang. Journal*, 1, 18-32.

a legislator. Mr. H.'s recognition of the principles of modern linguistic science, his scrupulous accuracy, and above all his thorough familiarity with French usage, have admirably equipped him for this work.

Part I consists of an "Introductory Survey," devoted mainly to the pronunciation of French, and 77 "Lessons" of 4 pages each. The arrangement of the material in the individual lessons varies greatly from one lesson to another. A noteworthy feature is the absence of special vocabularies in each lesson, and meaningless paradigms are to a large extent replaced by phrases which present the forms in a reasonable context. Part II comprises (a) a thorough treatment of the forms (oral and written) of typical French verbs, with occasional additional facts as to the syntax of the verb, (b) details concerning the gender and number of nouns, (c) an English-French Vocabulary, (d) a French-English Vocabulary, and (e) a General Index.

Many of the lessons include connected passages in French, of varying length and drawn from a wide range of sources, from Gaston Paris to Alfred Capus.² These selections from real French, for the most part judiciously chosen and worth while for their own sake, are on the whole better than the usual made-to-order "reading-exercise." The shorter examples are in general intended to illustrate "the usage of unaffected conversation and of unaffected writing." This does not mean that literary usage is slighted. It merely means (and this is one of the most important features of the book), that the author has throughout taken the greatest care, in commenting upon his examples, to distinguish between different kinds of style and usage, to characterize his examples as "bookish," "colloquial," "jocular," "not living French," etc.

In a number of instances, the desire to force the use of a certain French construction or the effort to cram too much into too small a space, has resulted in sentences which are amorphous or at least decidedly un-English, and sometimes quite unintelligible. *E. g.* § 143, I, 8: "And was the henhouse behind which this fox was accustomed to prowl near the house where that dog's master

² In many cases, the source should be indicated more exactly. This applies particularly to titles which are quoted without mention of the author's name.

lived?"³ Of doubtful pedagogic value are a few exercises in which the student is to correct faulty French sentences.

Mr. H. lays especial stress on correct pronunciation. The first few paragraphs define the field of grammar, explain briefly but accurately and in an interesting manner the physiological facts necessary for an elementary understanding of phonetics, and establish a summary classification of speech-sounds. The author draws instructive comparisons between French and English sounds and suggests a number of simple experiments. As particularly commendable I may mention the clear and simple description of the nasal vowels (§ 10) and the accurate definition of the term "syllable" (§ 27). Mr. H. assumes that the Standard French *r* is the uvular [R], but I question the advisability of insisting on it for those students who find it very difficult, as a good [r] is better than a bad [R].⁴ The statement in regard to the emotional shift of accent (§ 25, *e*) is not quite exact: "Emotional words may become paroxytonic, seldom proparoxytonic." The general tendency in such cases is to shift the stress to the first syllable (regardless of the number of syllables), or to the second syllable if the word begins with a vowel.⁵ The only serious omission in the treatment of pronunciation is the failure, in speaking of liaison (§ 31), to mention the linking of *-d*.

For words or groups in regard to which usage hesitates or authorities differ, Mr. H. generally follows the pronunciation preferred by Martinon. So, § 24, *a*, and *passim*: *aujourd'hui* [o-]; § 31, *c* (also §§ 87, II; 354, *h*): *à neuf heures* [anøvœ:R]; § 87, *v* (and § 469): *je sais* [sɛ]; § 96, l. 10: *rez-de-chaussée* [Rɛ]; § 174, *N*: *âge* [a:ʒ].—Very doubtful is the progressive assimilation indicated for the linking after *êtes*: [vuze:t(s)] (§ 42; cf. also § 54, *b*: [pøtitsami]; § 64: [paRlat(s)]; § 177, *a*: [mê:tsokazjɔ̃]). The inverse phenomenon (regressive assimilation) is of course constant in French (as indicated in § 48, l. 3 for *subtil* [syptil]).—I know of no authority for the following pronunciations: § 9, *b*: *château*

³ Similarly § 96, III, 2; § 102, II, 4; § 106, I, 2; § 130, II, 1; § 143, I, 3, 7; § 146, I, 10; § 160, III, 7; § 226, II, 2.

⁴ Since the "glottal (?) *r*" is mentioned (§ 16), it should be described. Passy (*Petite phonétique comparée*, § 223) describes this sound as a voiced uvular fricative. In this review [R] has been used for [ʀ].

⁵ Cf. Passy, *l. c.*, §§ 85-88, and Martinon, *Comment on prononce le français*, p. 10.

[fà·to] ⁶; § 11, *b*: *pays* [pèi] (indicated as an alternative pronunciation)⁷; § 29, *c*, (and elsewhere): *chien* [fē]; § 158, 2: *essuiera* [èsq]oi·j(Ra) and *essuie-s* [èsqi(:)j] (alternative pronunciations).⁸—§ 219, *B*: *craignons* [kRɛ·pɔ̃]. If so, the example which follows (*Nous craignons qu'il n'éteigne la lumière*) would be quite ambiguous. Cf. also §§ 158, *a*; 397, N. 2 and f.-n.; 469, *L. S.* In denying that in normal speech there is any difference between *-ions*, *-iez* and *-ons*, *-ez*, after stems which end in a palatal consonant, Mr. H. follows the authority of Clédat (*Grammaire raisonnée*, §§ 93, 373). Martinon, however, who is surely a no less competent observer of phonetic phenomena, insists (pp. 189-190, 268) that there is a difference.—For *obus* (§ 331, iv, 9, and p. 429), the usual military pronunciation [oby]⁹ is preferable to the one indicated: [by:z].—§ 403, *c*: "Note that *coûte-t-il* = [kutɔ̃til], and that *vendent-ils* = [vā:dɔ̃til]." Not ordinarily.¹⁰ In such cases there is a slight pause between the implosion and the explosion, but normally no [ə] is heard (except of course in poetical diction). The same remark applies to *chante-t-on* (§ 403, *g*), *battent-ils* (§ 444), which are similarly transcribed.—§§ 452-453: *boire, je bois* [bwa:R bwa], *croire, crois* [kRwa:R kRwa]. In spite of Nyrop¹¹ and others, neither Rousselot-Laclotte nor Martinon distinguish between the vowels of *boire* and *croire*, *bois* and *crois*. Rousselot and Laclotte give both *boire* and *croire* with "à" (= [a], p. 130), both *bois* and *crois* with "a moyen" (p. 136). According to Martinon (p. 46), "*oi* final n'est ni long ni fermé, sans être tout à fait bref, ni tout à fait ouvert, et cela avec ou sans consonne indifféremment, et après un *r*, aussi bien qu'après une consonne quelconque" (for the infinitives, cf. Martinon, p. 48, top). Mr. H. himself elsewhere (§ 41, l. 6) transcribes [kRwa:R]. For *croître, crois* ([kRwa:tR, or rather kRwa:tR kRwa] according to Mr. H., § 460, *d*), cf. Rousselot-Laclotte, p. 138, and Martinon, p. 48. The passage just quoted from Martinon applies also to *trois* ([tRwa] according to Mr. H., § 20 and elsewhere), in which Rousselot and Laclotte hear "á" (= [a], p. 136).—§ 478: "*faisant* [fɛzā or fɔzā]," etc. The former pronunciation is not to be recommended.¹² The following are evidently either misprints or slips: § 132, *d*: "*il*

⁶ Michaelis-Passy, Rousselot-Laclotte (*Précis*, pp. 109, 148), Martinon (p. 33) all give the first vowel as [a].

⁷ None of the authorities referred to in the preceding note allow the diphthongal pronunciation (cf. Rousselot-Laclotte, p. 153; Martinon, p. 190).

⁸ Cf. Martinon, pp. 163, 193.

⁹ Cf. Rousselot-Laclotte, pp. 150, 168; Martinon, pp. 110, 305-306.

¹⁰ Cf. Martinon, p. 165.

¹¹ *Manuel phonétique du français parlé*, § 238.

¹² Cf. Martinon, p. 86.

hait [e or he] " (the correct pronunciation [ɛ or hɛ] is indicated in § 432); § 161, l. 16: "[da:ʒe]" for [dā:ʒe]; § 479: "[Rije]" for [Riɛ].—§ 102, l. 9: "Chut!" The pronunciation ([ʃ:t]), should be indicated. Likewise the liaison in *les yeux* (§ 143, b).

The author's scientific attitude in dealing with the facts of grammar has already been noted. He does not hesitate, when it is necessary, to abandon the traditions of the older grammarians and base his statements upon actual usage. Particularly illuminating is the frequent emphasis laid on archaisms of form and syntax—relics of an older usage contrasted with examples illustrating a modern tendency. Mr. H. consistently endeavors to distinguish between forms and their functions. This principle finds its application notably in the case of the verb. Here the old tense-names are abandoned and replaced by symbols which serve merely to identify forms, regardless of their functions. Thus (*il*) *dit* is 3 A or 3 C of *dire*, *auraient* is 6 E of *avoir*, *eût mis* is 3 O. S. p. p. of *mettre*, etc. Grotesque as this system may at first appear, it undoubtedly makes for exactness and one soon becomes accustomed to it. Distinctly original, too, is Mr. H.'s systematic treatment of the verb from the formal point of view. He rejects the traditional categories of regular and irregular verbs. For him a verb is "regular" when it is "complete (not defective), when there is no marked variation in the spelling or the sound of the stem, and when its inflectional endings agree throughout with those of the type to which we have agreed to assign it." Thus *parler* is regular but *aimer* is not. The "types" are grouped "with respect to their general resemblances," and these tables are supplemented by a "Special Index of Verb-Types and of Odd Forms." Particularly commendable is the exposition of the following difficult matters: the functions of the imperfect and past definite tenses, the conditional as tense and mood, verb-forms in *-ant*, personal pronouns, the position of descriptive adjectives.

Both the vocabularies contain abundant references to examples and explanations. Noteworthy is the systematic arrangement under the various words in the French-English vocabulary (cf. for example the column and a half of well-classified examples and meanings under *de*). Though I have not verified all the references, the vocabularies seem reasonably complete and accurate; unfortunately the same cannot be said of the General Index, which is

incomplete and quite unsystematic in its arrangement.¹³ The following details likewise deserve mention:

§ 6: "nu(i)t," "tu(é)," "ou(i)." Why ()?—§ 40. Is it exact to say that *est-ce que* is "a shortened form of *Est-ce vrai que*?" (Cf. Tobler, *VB*, II², p. 7). Again, in examples 3, 4, under § 78, how can we "derive" *c'est que* from *c'est vrai que*?—§ 42. Read "[nu sɔm(z)]."—§ 43, 1. In several of these sentences, the student will hardly know whether to use the generic article or the partitive.—§ 43, IV, v. For "43, c" read "43, b," and for "43, b" read "43, a."—§ 46, Exercise, 4. The proper form for "your" has not been given.—§ 52, 1. 6. Read "Some."—§ 55, a. The distinction between *aussi . . . que* and *comme* should be indicated. Otherwise the student might render e. g. § 58, 1, 10: "*Les livres sont-ils utiles comme la nourriture?*" or § 102, Oral, 3: "*. . . elle est aussi sourde qu'un pot.*"—§ 56. "but only with *le*" is not clear.—§ 64. Read "[paRlɛ:R(t)]."—§ 73, a, N. 3: "*chic(s)*" (?)—P. 69 (last line). For "about" read "before."—§ 75, 1: "*sur les six* = 'about six'." This dubious locution occurs again in §§ 327, f (also "*sur les une*"), and 354, h.—§ 75, v, 4, 6. The student, having had no examples of the name of a language as subject or predicate nominative, will not know that the definite article must be used in these cases.—§ 76. It seems to me doubtful whether in e. g. "*C'est votre frère*" the substantive should be regarded as "the true subject." On the other hand, in "*C'est ici le lieu de préciser*" (§ 80), Mr. H. terms *le lieu de préciser* a "predicate substantive." Neither in this Lesson nor elsewhere does the author adequately explain certain cases in which the student will be perplexed in choosing between *ce* and *il* (*elle* etc.) as subject of *être*.¹⁴—§ 80. "*c'est là son moindre défaut*" means: "If she has faults, that is

"*où*" appears, but not "*dont*"; "*par*," "*sans*," but not "*pour*"; "will" and "would," but neither "shall" nor "should"; "Imperfect" but not "Pluperfect"; etc. Under "Pronouns," we find "demonstrative," "indefinite," "interrogative," "personal," "relative" (with references after each); most of these appear separately (under "Demonstrative," etc.), but in many cases with different references. Still other references are given under "*ce*," "*celui*," "*qui*," etc. Under "Relative pronouns" there is a reference to "Pronouns"; not so under "Demonstrative," etc. In the case of articles which include numerous references, there should be suitable sub-headings. As it is, if the student wishes enlightenment on some point regarding the use of the preposition *de*, he may have to plow through some two dozen references (under "*de*, meanings and syntax"), before he finds what he wants. Almost the only article under which suitable sub-headings occur is "Archaisms."

¹³This matter is fairly well presented in Alexander's *Practical Introduction to French*, §§ 66, 111-112; cf. also Spiers in *MLN*, XXVIII, 116.

surely not one of them." Mr. H.'s rendering ("that is the least of her faults") has a quite different connotation (implying: "she has other worse faults").—§§ 81, 82. Refer to § 75.—§ 83, 9. Referring to sentence 6, the student will again say "*se combine*."—§ 83, 16. Refer to § 86, *b*, N.—§ 89. This use of the future is limited (cf. Armstrong,¹⁵ § 29, 2).—§ 101, l. 10. Read "*ruissellerait*." Why "would" in l. 4, but "should" in l. 11? The fact is that such a passage would never occur in normal English.—§ 110. For "§§ 108-109" read "§ 108."—§ 111, ex. 1. For "*a eu été sorti*" read "*a été sorti*." Or is this a form of *A 3 p. p.* (a group not otherwise mentioned)?—§ 112, 1. Referring to "§ 85 and Note *b*," the student will be led to say "*parle de Chine*." The reference should have been rather to § 333, *b*.—§ 114 (p. 100, l. 3). Read "*Qu'est-ce*."—§ 118: "*Dont*, meaning 'whose,' may precede *le (la, les)* + noun, but only thus." Meaning? What the student needs to be told is the proper form to use when the thing possessed is object of a preposition.—§ 123, *a*, R. Such attraction is also frequent after clauses which are not negated.—§ 134: "*Qui ne dit mot consent*." The student should be warned that this is an archaism, otherwise he may attempt to form new sentences on the same model. Likewise in § 133: "*qui plus est*."—§ 135: "*Qui riait, qui pleurait*." Living French?—§ 136, *a*, N. Cf. Godefroy for OFr. examples of *bal* (including the old plural *baus*). Is it not an exaggeration to say that *bal* is "very seldom plural" (cf. *les bals de l'Opéra*)?—§ 140, ex. 3: "*Il n'y a pas de quoi*." The ellipsis would be clearer if "*(me remercier)*" were added.—§ 142: "*Now, où* can have as its antecedent only common nouns expressing situation." Misleading (cf. *Paris, où . . .*).—§ 144: "All forms of the relative pronouns, . . ." etc. But the six examples in this paragraph illustrate only *qui*.—§ 146: "It [*que*] cannot be used as a subject, . . ." etc. This statement is immediately contradicted at the top of p. 116 and in § 147, *a*, N.—§ 151. In "*Je ne sais quoi imiter*," *quoi* is used not, as Mr. H. says, "because *imiter* begins with a vowel," but rather because *imiter* may also be used absolutely.—§ 156. The exclamatory *comme* (cf. § 193, l. 29) should also be mentioned and distinguished from *comment*.—§ 176, 11, 9. Is the student to say "*peuvent sembler ressembler*"?—§ 181. Mention several other common uses of *tel* (*telle et telle chose, tel quel, Monsieur un tel*).—§ 181, *a*, ex. 2: "*Tel homme, tel maître*." The usual expression is "*Tel maître, tel valet*." Ex. 3 should not appear under the heading "*Tel . . . tel . . .*"—§ 182, *a*: "*Tout, tous*, etc. show approximately the same constructions as 'all' and 'every'; not as 'whole'." Rather puzzling for the student.—§ 182, *c*, 4. In "*pas du tout*," does *tout* "stand alone"?—§ 187 (top p. 152). For "*D p. p.*" read "*E p. p.*"—§ 187, *a*. For an-

¹⁵ *Syntax of the French Verb*.

other meaning of *devoir* + *de* + infinitive, cf. Armstrong, § 66, 4 (4) a.—§ 188, III: "noting carefully that the auxiliary must be *être* in all reflexive constructions, and that the past participle must agree in gender and number with the subject." (Cf. *Elles se sont dit que*. . . .) A similarly misleading statement occurs in § 265, e. It is true that § 269, exs. 7, 8 (also § 283, c, ex. 2, and § 427, a, exs. 6, 7) illustrate the form of the past participle when the reflexive pronoun is indirect object, but this type of sentence is nowhere clearly explained.—§ 188, Exercise II, 7. Refer to § 332.—P. 155, f.-n.: "the so-called 'Second Conjugation,' exemplified by *devoir*," etc. Confusion worse confounded!—§ 198. Include here the enclitic datives.—§ 202: "In *avoir*, *être*, *pouvoir*, *savoir*, and *vouloir* only subjunctive forms are used to express a command, request, or wish." Entirely misleading as applied to such forms as *sachons*, *veuillez*, which are not subjunctive forms in present-day French. The forms given under *b* (*puisses-tu*, etc.) are real subjunctives, and 1, 3, 4 are not analogous to the corresponding forms in *a*, *c*, *d*, *e*. Confusion would be avoided if all 3d person "imperatives" were regarded as subjunctives. Why in fact classify as "imperatives" *Qu'elle parle* (§ 194), *Dieu m'en garde* (§ 194, e), and as "subjunctives" *Qu'elle se taise* (§ 213), *Dieu vous bénisse* (§ 213, b)?—§ 202, e, 1. Read "*Veuillez me dire*."—§ 209. Perhaps too strong a statement in regard to the imperfect subjunctive. A few monosyllabic 3d person singular forms are still used in spoken French.—§ 215. Mention the possibility in some of these cases, of using *de ce que* with the indicative.—§ 215, i, 2. Read "*ne + vb. + qu'une*."—§ 215, i, 3. "*L. S. + forcé à*" is not clear (*L. S.* of what verb?). Better say "*forcer à, L. S. p. p.*"—§ 222, iv, 1. Read "§ 188, III."—§ 225, iv. State that *ne* alone (no *pas*) is to be used in the dependent clause.—§ 226, i, 1. "Where is the book that contains no ideas that we haven't met already, somewhere?" (is this what Mr. H. really means to say?) should be followed by a reference to § 368, j.—§ 227, a, R.: "*C'en est le meilleur, que je sache*." Very doubtful (cf. Armstrong, § 55, 1, d, and E. Rigal in *RLR*, XIX, p. 299).—§ 228, R. h. "*Tout* (variable)" needs to be qualified (cf. § 363).—§ 228, i, 4. *Si peu que* would be used here rather than *pour peu que*, as the latter implies a condition ("if . . . a little") rather than a pure concession (cf. § 249, l. 3 and N. 3), and might, in fact, better be classed under § 230.—§ 229, b, Q.: "*Quoi qu'il leur arrivât, ils ne cachaient jamais*." An unlikely combination (with "*O. S.*" in the first clause, and in the second a trivial verb like *caner*).—§ 230. Mention *à condition que* (often with the indicative).—§ 236. The colloquial equivalent would be rather: "*Si vous intentiez . . .*" (condition, not concession).—§ 244, ex. 7. Explain this use of the reflexive, or refer to § 301, R.—§ 254, N. 16. An improbable etymology (cf. *NED*, s. v. "rut").—§ 255, b. The use of the term "impersonal verb" in these cases is questionable (cf. Armstrong, §§ 20-21).—§ 258, c, N. Read

"§§ 260 ff."—P. 226 (end of 1). Read "I hope."—§ 264, 2: "*les savants* (no feminine)." Inexact (cf. Littré).—§ 266, l. 8. Read "[§ 98]."—§ 267, b. Since there is no verb *âger*, why consider *âgé* a past participle (any more than *e. g. barbelé*)?—§ 268, b, N. A past participle preceded by *combien* + *en* may vary for the eye (cf. Clédat, *Gram. rais.*, § 432).—§ 271, R.: "*Il y avait six hommes tués*, rather than . . . *de tués*." Not necessarily. There may be a difference of meaning: *de* + the participle implies other individuals to which the state indicated by the participle does not apply (cf. Clédat in *RPhF*, xv, pp. 120-127, and Tobler, *VB*, III², No. 5, *ad fin.*).—§ 276, b: "*Vous l'avez manquée belle*." Whether logically or illogically (cf. Clédat, *G. r.*, § 425), the past participle is commonly neutral (*manqué*).—§ 277, 11. Refer to § 244, ex. 7.—§ 278, a. Add that what is true of *les* is true also of *la*.—§ 302, b (4): "*Il faisait nuit*" means rather "It was dark"; "It was getting dark" = *Il se faisait nuit*. Also "*Il fait soleil*" is less common than *Il fait du soleil*.—§ 314, b, R. Refer to § 312, b.—§ 315, l. 13-14. The phrase from *Colomba* is inexactly quoted (cf. Mr. Schinz's edition, p. 114).—§ 327, c, R.: "*le Quatorze Juillet*." In regard to capitalization in this case, usage hesitates. *E. g.*, in the *Nouvelles de France* for July 19, 1917, the name of the national holiday is not capitalized, while in several following issues, it is.—§ 328, a. Add that in giving "speed per hour," *à l'heure* is used (*une vitesse de 150 km. à l'heure*).—§ 333, N. 3: "but we must say . . . *l'empereur de la Chine*." An overstatement (cf. *Dict. gén.*, s. v. *empereur*, and Clédat, *G. r.*, § 201, b).—§ 337, II, III. On these cases, cf. Clédat, *G. r.*, §§ 198, 201, a. In many of them, usage is quite uncertain, but Mr. H. errs rather in allowing an excessive freedom of choice. It would be better to indicate certain constructions as normal (*e. g., aller au Canada, en Danemark*), and mention the less usual forms as possibilities.—§ 338, f. The masc. sing. *vieux* is not infrequent before a noun beginning with a vowel or mute *h*.—§ 340, a, N. *J'ai un jour de libre* is not necessarily "bad French" (cf. my comment on § 271, R.).—§ 353, a, R.: "*cent (et) un-e*." *Cent et un* is so rare as to be negligible. More to the point would have been some mention of *soixante et dix*, which is quite common. Finally *soixante et onze* is more usual than *soixante-onze* (cf. p. 315).—§ 353, b. The statement as to the variability of *cent* is inadequate (but cf. § 355, l. 4, and § 359).—P. 315, f.-n. Though less common than "*dix-neuf cent dix-huit*," etc., *mil neuf cent* . . . should by no means be ruled out entirely.—§ 356, a, 2: "en 1900 [*read dix-neuf cents*]." Better "*dix-neuf cent*."—§ 356, b. The official division of the day into 24 hours (1-24) should at least be mentioned. Under this system, "12 o'clock" may be *douze heures* (cf. Exercise III, 1).—§ 357. Mention the use of the definite article in such cases as *les trois quarts du temps*.—§ 363. "*toute étonnée*" is unusual.—§ 364, a. It is inexact to say that "*nouveau venu*" has no feminine (cf. *Dict. gén.*,

s. v. *nouveau*, and Clédat, *G. r.*, § 250).—§ 370, *g*, N. Colloquially, *ce n'est pas rien* is not uncommon (= *c'est quelque chose*). For analogous *ne . . . pas que*, cf. § 378, *a*, N. 4.—§ 374, *d*: "*Rien* may be followed by *qui*, *quoi*, *de quoi* (*à quoi* etc.), and by *dont*." Under what circumstances by *quoi*? The list should include *que*.—§ 387, *c*. For "§§ 218-219" read "§§ 216, 219." Make the same correction in § 400 (under "*peindre*"), and in § 403, *a*.—P. 349, f.-n. 2. Quotation should end after "*s'imposer*."—§ 397, *a* (4), ex. 6: "he fell stricken by a bomb." Not living English.—§ 399, *c*, N. For "202" read "204" (?).—§ 404, *a*, *b*. Cf. my comment on § 202.—§ 408, *b* (p. 363, l. 5). For "5 *D p. p.*" read "5 *E p. p.*"—§ 422: "*Épousseter* (commonly [?] written *épouster*)."—§ 424, *a*. French grammarians do not generally restrict the term "*verbes pronominaux*" to the "essential reflexives."—P. 369, f.-n. 4. Not always (cf. *Dict. gén.*, s. v. *partir* II, 1°).—§ 428. For "*allé-s*" read "*allé-e*" (cf. § 405, N.).—§ 443 (p. 375, l. 6). Read "399, *b*."—§ 461. For "399, *c*" read "339, *b*."—§ 470, *C*.—Read "398, *c*."—§ 470, *b*. Add examples such as *il le faut*, *il me les faut*.—§ 487, *a*. Though rare, *peintresse* and *poétesse* exist.—§ 490: "*enseigne*." After "standard-bearer," add the modern meaning "ensign."—§ 492. For "*poign*" read "*poing*."—§ 492, *k*, N. "*souillon*" may be masculine.—§ 497, *b*, N. The generally authorized plural is *des reines-Claude*.—§ 497, *d*, N.: "*Plate-forme* has only *plate-formes*." What authority? Likewise, under *f*, what authority for "*des croc-en-jambe*"?—P. 406: "*amount vb.*" Add "370, ex. 15."—P. 408: "*be*." Under (*g*), read "275."—"between." For "302" read "304" (?).—P. 409: "*born, be*." Read "ex. 4."—"by." Strike out "§ 243, ex. 3."—P. 412: "*eager to, be (very) avoir (grande, or grand') envie de*." What authority for "*grand*"?—P. 413: "*fact*." The reference "§ 98, R," here inapplicable, should follow "*face*" (just above).—P. 416: "*glad . . . see happy*." The latter word does not appear.—P. 433: "*the (1)*." The reference to "§ 311" is inapplicable.—P. 441, N. 4. For "33" read "35."—P. 443. Add "*argot*" (cf. § 87, Additional Exercise).—P. 444: "*c'*." Read "*ç'aurait*."—P. 445: "*Cham-pagne*." For "497" read "493" (?).—P. 450: "*endroit*." For "320" read "330." Make the same correction under "*envers*" (p. 451), "*être*" (p. 451), "*fut*" (p. 453).—P. 452: "*extrêmement*." Read "extreme-ly."—Add "*fait, en fait de*" (cf. § 315, I, l. 4).—P. 458: "*mil* occurs in *l'an mil* (A. D. 1000) etc." Inexact or misleading.—P. 464: "*punir*." For "305" read "303."—P. 465: "*regarder*." Add the meaning "concern" (cf. § 54, VI).—P. 473: "Article, Definite." Add "§§ 37, 58."—P. 474: "*C p. p.*" For "§ 106, *a*" read "§§ 103-106, 110." Why not under "Tenses"?—"ce," etc. Add "§§ 68, 314, *b*," and for "83" read "76-83," or refer to "Demonstrative," etc.—"*celui*." Add § 75.—"*ci*." Add "§§ 80-82."—"Conditions." For "R" read "N."—"Conjugations." Add "§ 189."—P. 476: "Indirect questions."

For "233" read "223."—"Linking." For "143, b" read "143, c," and add "§ 497, b, c, f, g."—"Logical" etc. Before "265," add "§ 76."—P. 478: "Partitives." Add "§ 38, a."—"Past definite." Refer to "Tenses."—"Petite phonétique comparée." Add "p. 26 (footnote)."—"plus." Strike out "§ 267, c," and add "§§ 55-56, 90, 375."—P. 479: "sembler." For "233" read "223."—"Stress." Add "§ 43, c."—"Tenses." Under "present tense" add "§ 192." Under "group B" add "§§ 67, 192." Under "groups D and E," for "84-112" read "84-102, 107-110," and strike out (as inapplicable to groups D, E) "192, 242, 251, a, ex. 3, 267, a." References to the compound tenses are quite inadequate: in addition to §§ 72-73, refer also to §§ 103-106, 110-112, 427.—This list of corrections in the Index is by no means complete.

I have tried to make clear the fact that, in spite of minor defects (which, for the most part, can easily be remedied), *Living French* is a book that will stand out among French grammars as a work of prime importance. As it differs so radically from most books of similar scope, I prefer to reserve a judgment concerning its adaptability for the classroom until I shall have had an opportunity to test it in actual use. It is however my impression that with college students, certainly with those of more than average ability, its success will be assured. By no means negligible will be its undoubted value as a book of reference for teachers, especially for those who have been denied an adequate opportunity for first-hand acquaintance with living French. Let us hope that, in a second edition, the value of the book from this point of view will be enhanced by the addition of a *satisfactory* index.

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A Study of English and American Writers, Volume III, A Laboratory Method, by J. SCOTT CLARK, with additions by JOHN PRICE ODELL. Chicago: Row, Peterson & Co., 1916.

This volume supplements Professor Clark's *Study of English Prose Writers*, 1898, and his *Study of English and American Poets*, 1900. It differs from these two, as stated in its preface, "not in quality, but in quantity; . . . more authors have been given place . . .; biographical outlines, bibliographies, critical comments,

and illustrative excerpts, have been condensed; but in no case, it is believed, has the essential fact, reference, quotation, or excerpt been omitted."

With perhaps too modest a disregard of his own influence upon the book, the editor says: "This volume had been all but completed by the author before his death, which occurred December 28, 1911. Little remained for the present editor to do except to shape up, for the printer, the material already prepared and sifted by classroom presentation, and to add . . . sixty-five biographical outlines and three studies—those of Meredith, Hardy, and Lanier"—surely, with the supervision of the printing, no small contribution to the excellence of the work.

Within its 645 pages are presented sixty-five English authors, from Sir Thomas More to Kipling, and eleven American writers of the nineteenth century, from Daniel Webster to Sidney Lanier. Under each appears, first, a biographical note of about 250 words; second, his "distinctive characteristics"; and then a reading list of a half dozen or so "critical references." The biographies are admirably condensed, with clearness and balance, and accuracy save for a few obvious misprints, chiefly in titles and dates. The reading lists are well selected and thoroughly usable, in spite of slight inconsistencies here and there in the manner of their printing.

The "distinctive characteristics," occupying about nine pages out of every ten, are the unique element in the book. Here are grouped under each author his outstanding features of style, personality, temperament, and the like, as substantiated by ample quotation from current criticism. The chapter on Jane Austen, being brief, will serve for illustration: her "realism—minute delineation" is supported by a sentence or so excerpted from W. D. Howells, Taine, Curtis, and Walter Scott, respectively; her "tame but faithful portraiture" is in like manner vouched for by Macaulay and Charlotte Brontë; quotations from Saintsbury and Minto bear witness to her "subtle irony"; while her "naturalness" rests upon the consenting testimony of Andrew Lang, Henry Morley, Fitzgerald, and Gosse. Finally, each "characteristic" is further elucidated by a paragraph or so judiciously culled from the works of Jane Austen herself.

The method and aim of the book, as stated in its preface, "consists in determining the particular and distinctive features

of a writer's style, in sustaining this analysis by a consensus of critical opinion, in illustrating the particular characteristics of each writer by carefully selected extracts from his works, and in then requiring the pupil to find, in the works of the writer, parallel illustrations." It is thus a laboratory manual of stylistics, for students somewhat advanced, designed to lead them quickly to "positive and appreciable results," among which are mentioned growth of the pupil's own vocabulary, the development of his own style, and "the creation of a real hunger for the best literature."

From this it appears that the student is not to assimilate *memoriter* the dicta of critics, nor, on the other extreme, is he to make his own discoveries; but, as a median course, he is to observe, and then to correlate his observations with this volume as a touchstone for their more accurate identification. This middle course, of just enough help, seems to be pedagogically sound, in spite of a method of later vogue—such, for instance, as that adopted by the editors of the Yale *Shakespeare*, now appearing,—which permits to the student no critical aid, on the ground that this aid encourages him "to accept unassimilated opinions of others instead of developing his power of independent judgment." Herein is a real danger; but does not the justice on the supreme bench rise to the eminence of independent judgment through long and patient pondering of manifold decisions handed down, traditionally, if you please, for years before his time?

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CORRESPONDENCE

MISCELLANEOUS NOTES

(1) *Christ* 910-920

When I edited the *Christ*, in 1900, I was ignorant of the source of these lines. I now discover it to be Pseudo-Rufinus, commentary on *Ps.* 33, 17 (34, 16), in Migne, *Patr. Lat.* 21, 766: "Bonis quidem blandus est [vultus Domini] et propitius, malis vero terribilis et districtus." The commentary is certainly not by Rufinus; it may perhaps be by Vincentius, a Gallic presbyter, and date from the second half of the fifth century (*Realencyclopädie der Prot. Theol.*, 3d ed., XVII, 201). The passage continues: "Et sicut in memoria æterna erunt iusti [*Ps.* 111 (112), 7] ita de memoria

aeterna tollentur mali," a comment on the last half of the verse: "ut perdat de terra memoriam eorum" (cf. *Ps.* 9, 6). With this compare *Chr.* 1536^b-1537^a; *El.* 1302^b-1304^a.

(2) Chaucer's *mormal*

The *New English Dictionary* gives no extended description of the sore before that furnished by the quotation under the year 1543. A contemporary of Chaucer's, writing in 1396, furnishes the following hints (*Manière de Langage*, p. 401):

Vrayement, sire, mon chival me ferist l'autre jour si malement que je ne puis mye aler. Ore regardez comment ma jambe en est tout enfleez. J'en ai grant cremeur qu'il devendra un *mormal*, car il puit vilainement que un fumers pourriz tout plain de fiens, caroinge et merde et de tous autres ordures et choses puans; et j'en ai si grant paine que c'est merveilles; par quoy je pense bien que je ne viverai guaires, se non que j'en ai le plus tost remede, car si Dieux m'ait, il ne me chaudroit que je dounasse pour en estre guery.

(3) Petrarch, *Var.* 22

A passage of this letter (*Opera*, 1581, p. 1005; cf. Fracassetti v. 283) is as follows:

O bona Carmentis, quæ hoc inter absentes remedium meditata es! Fecerat idem apud Chaldæos Abraam, apud Hebræos Moyses, apud Græcos Cadmus; Aegyptiis et Latinis mulieres argutissime providistis—Isis Aegyptiis, tu nobis.

Petrarch must here be indebted to Isidore of Seville, *Etym.* 1. 3, 4:

Hebræorum litteras a Lege cœpisse per Moysen; Syrorum et Chaldæorum per Abraham. . . Aegyptiorum litteras Isis regina, Inachis filia, de Græcia veniens in Aegyptum, repperit, et Aegyptiis tradidit. . . Cadmus, Agenoris filius, Græcas litteras a Phœnice in Græciam decem et septem primus attulit. . . Latinas litteras Carmentis nympha prima Italis tradidit.

The beautiful manuscript of Isidore which Petrarch's father bought for him in Paris is still in existence as No. 7595 of the Bibliothèque Nationale (Nolhac, *Pétrarque et l'Humanisme*, 2d ed., I, 35, 113; II, 209). It is the first volume that we know him to have possessed.

(4) *Lycidas*

Referring to Miss King's note on *Lycidas* in the May number of *Mod. Lang. Notes*, may I call attention to my article on the same subject in the *Mod. Lang. Review* for January, 1907 (republished in Spanish in the *Boletín de la Real Academia Gallega* for June 20, 1907, pp. 6-9)?

ALBERT STANBURROUGH COOK.

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A SCHILLER-LETTER FROM CHICAGO

The Public Administrator of Cook County, Illinois, recently took charge of the estate of Julius Doerner, an antiquarian collector, whose library of about 100,000 volumes is now on exhibition in the Northwestern University Building, Chicago.

Included in this collection is the last sheet of a manuscript letter of Schiller, much faded by exposure, but manifestly authentic. It reads as follows:

wenn Sie zu des HE. Geh. Rath's Bureau kommen können, so haben Sie doch die Güte, das Theater Exemplar der *Natürl. Tochter* zu suchen, und mir zu schicken. Es ist ein expresser Bote aus Berlin von Iffland hier, der es dringend verlangt, und weil ein hundert Thaler dabei zu verdienen sind, so wird es unserm HE. Geh. Rath gewiss lieb seyn. Es hat durchaus keinen Verzug, denn wenn es nur 2 Posttage später kommt, so ist das Werk gedruckt, und Iffland braucht es alsdann, dem HE. Geh. Rath nicht mehr zu bezahlen.

Ihr ganz ergebener

Schiller.

Letter 1868 of Jonas's edition of Schiller's correspondence shows that the latter actually sent Iffland the manuscript of *Die natürliche Tochter* by messenger on May 3, 1803. Goethe was absent in Lauchstädt, but Schiller was "fortunately able to get at his papers," and assumed the responsibility for taking possession of the author's copy.

Our Chicago letter was probably written on or about the same day, inasmuch as the "express messenger" was in waiting. I am of the opinion that it was addressed to Christiane Vulpius, who remained at home during this journey of Goethe's (*Goethes Briefe*, No. 4653); the basis for the request seems specially reckoned for her appreciation. Professor Kurrelmeyer suggests that the letter may have been meant for Goethe's secretary, who doubtless had access to his papers. The reason for haste given in the last sentence is exaggerated, since Cotta's *Taschenbuch auf das Jahr 1804*, in which the play was first printed, did not appear until October, 1803.

If Christiane was the recipient, the letter is the only one we know as having been addressed her by Schiller, who had anything but a cordial feeling for Goethe's domestic relations.

JAMES TAFT HATFIELD.

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BRIEF MENTION

A Study in English Metrics. By ADELAIDE CRAPSEY. (New York, Alfred A. Knopf, 1918). This monograph of eighty pages is a part "of an investigation of certain problems in verse structure the full carrying out of which was prevented by Miss Crapsey's death in the autumn of 1914." These words are from "An Introductory Note" by Esther Lowenthal, who would put the reader in the proper attitude of mind for the evaluation of her friend's incomplete treatise by declaring that Miss Crapsey "considered a full awareness of technique the necessary equipment of one who would understand fully the subtle and delicate beauty of verse." This statement is directed at the critic rather than at the merely appreciative reader of poetry, as is made clear by the analogy: "no one would attempt to be a critic of musical composition who was unaware of the technical problems of musical construction." That the critics of poetry have not considered "necessary a corresponding equipment" is the error to be corrected by inducing "a scientific knowledge of the technique of verse," which may also prove to be "a potent tool in the hand of the poet." All this is taking high ground, but it is done in a way that cannot fail to produce the effect of an unscientific exaggeration of the importance of some secondary feature of "verse."

That which is here put under a specially strong emphasis, the "main thesis" of the treatise, is announced by the author to be "an important application of phonetics to metrical problems" which "lies in the study of phonetic word-structure." What is meant by this might be variously interpreted. The statement is defective in being too comprehensive, in having no points of definiteness; but it is framed in general terms to give a more basic significance to the selected problem. The assurance of an attitude of scientific accuracy is to be conveyed by it,—the attitude that enables one to perceive that the technique of versification has been faultily expounded thru the neglect of phonetic characteristics of the language. What is this deplorable neglect? It is the failure to weigh "verse" with respect to the relative use of monosyllables and polysyllables. That there is something in this that is far from being new is here acknowledged, but hardly with due consideration. The historic method is unfavorable to the announcement of novelties; but the publisher's appeal must not be too ruthlessly set aside: This book "establishes for the first time that English poetical vocabularies fall into groups according to the percentage of polysyllables employed."

In the first division of the treatise the "vocabularies" of "Nursery Rhymes," of poems of Milton, Pope, Tennyson, Swinburne, Francis Thompson, and Maurice Hewlett are arithmetically tabulated in demonstration of the sub-thesis that the occurrence of

polysyllables (words with more than two syllables) establishes three pivotal types of the poetic vocabulary standing at the two extremes and the middle point of the graduated scale of occurrence. At the lower end of the scale is the type (that may be designated by A) in which the occurrence of polysyllables runs characteristically "from zero to about 2%." Here belong the tested nursery rimes. The middle type B is "of medium structural complexity," the occurrence of polysyllables "running from about 4% to about 5½%, with, probably, a tendency to drop towards 3% and to rise toward 6%." Type C represents "extreme structural complexity," the occurrence of polysyllables "running from about 7% to about 8½%, with a tendency to drop towards 6% and to rise to 9%." Milton conforms in most of his poems to this extreme type, polysyllables being "from about 7% to about 8½%" of his 'vocabulary,' "with a tendency to drop to 6% and to rise to 9%." Pope in a representative group of poems exemplifies type B, 'occurrence' "running from about 4% to 5½%." The types have thus on-glides and off-glides. These linking slopes provide places for characteristic variations. Tennyson's vocabulary is of the medium type (B), but it differs from that of Pope by a downward tendency "from 4% to 3%." Here, too, belongs Swinburne with *Hymn to Proserpine* and *Hesperia* dropping "still further, from 3% towards 2%," and *Chastelard* and *The Forsaken Garden* descending under 2% and, therefore, of type A. Francis Thompson is to be classed with Milton; and Maurice Hewlett with Tennyson, 3-4%, rather than with Pope. The result of these analyses is to fix the lower limit of type B at 2% and the higher limit of type C at 9½% or even 10%.

Do these exact arithmetical expressions advance the inquiry into the technique of versification beyond what may be learned by the use of the "vague terms of few, more, and many" in describing the occurrence of polysyllables? Haste in answering this question may be checked by the promise of giving greater precision to elementary analysis of the types. Accordingly tables have been prepared for the poems already analyzed, in which the monosyllables are separated from the dissyllables; and in a few additional tables the dissyllables accented on the second syllable are distinguished from the prevailing form. These tables are placed in an appendix as "preliminary data for the closer study of the monodissyllabic group"; and it is declared that a similar analysis of the polysyllabic group will be required.

The conviction underlying this study is that "the relation of the word to the foot" must reveal a characteristic feature of the verse, which "in its own field" will parallel metrical scansion. What is offered in the way of a preliminary discussion of this hypothesis keeps within the limits of a gradual recognition of the various features of the language that must be carefully considered. Thus compounds and polysyllables enforce the study of secondary

accents, and the metrical use "of certain grammatical classes of words, conjunctions, prepositions, etc.," must also be formulated. Then there will be required an evaluation of "the non-coincidence of foot- and word-division" (p. 39). The "weighting" of verse is another neglected subject. An excessive use of monosyllables results in "heavy weighting"; and the "kinds of rhythms" have their peculiar relation to the 'vocabulary,' that is, to the phonetic structure of the verse.

Miss Crapsey has left a booklet of poems, published after her death (*Verse*, Rochester, The Manas Press, 1915), by which the reader of her treatise is doubly assured of her delicate perceptions and refined taste. These qualities guiding a studious and alert mind would surely have wrought a worthy result of her enthusiastic interest in the problem of her treatise. As is clearly fore-shadowed, that result would have reannounced the doctrine of the availability for verse-stress of the historic secondary word-accents and the category of relational words usually unaccented in prose.

J. W. B.

The Story of the Scots Stage. By Robb Lawson (New York, E. P. Dutton & Co.). Mr. Lawson in his Foreword disarms criticism in a measure by saying that if he strung his "notes together in some historical order, the volume might not be unwelcome to brother Scots at home and abroad." It may, however, be permitted a rank outsider to enquire whether this book should seek justification in an appeal to local pride or patriotism and whether the brother Scots are likely to welcome it. The introductory chapter of 29 short pages is a light and airy sketch of bards, minstrels, jugglers, dancers, of Mystery plays and the Feast of Asses, of the Morality and Sir David Lyndsay's *Satire of the thrie Estatis*, of Robin Hood plays and the opposition of the clergy, and of theatrical displays and pageants, running up to the beginning of the seventeenth century. The body of the book is taken up with so-called stage exhibitions in a half-dozen towns, Aberdeen, Edinburgh, Arbroath, Dundee, Glasgow, and Perth, and it recounts what appeared in these places from about the middle of the fifteenth century to well on in the nineteenth. It is when we find what is recorded that we question the welcome his book will receive at the hands even of a patriotic Scotchman. Wherever the author finds a reference to any kind of performance he makes a note of it and puts it in his book without regard to any other connection than the chronological. When, too, we have gaps of fifty or a hundred years, we sometimes find the work uninspiring. It is hard to see by what system of classification there can be grouped under the heading of the chapter, "Edinburgh's Early Drama," such productions as the doings of Banks's educated horse, a rope-walking performance, the exhibition

of the Siamese twins of 1642, a dromedary, and "ane little baboon, faced like unto an ape," a quack doctor's side show by means of a "fool" and a rope-dancer, and a broad-sword contest in which an Irishman named Bryan was very properly felled with seven wounds by an old Killicrankie soldier named Donald Bane. In justice to the author it should be said that several performances of actual plays are also recorded in this chapter. Samples of the Scotch humour to which the author would apparently lay claim ("And yet they say the absence of a sense of humour is a Scots trait!" p. 266) are only surpassed by the specimens of his elegant English. Thus on page 125, with reference to a gentleman's having been turned out of a box at Canongate playhouse, the author throws in this parenthesis, "(Needless to say, the gent referred to had been 'twining the vine-leaves too freely in his hair')." Or this on p. 57: "the proprietor introduced boxes, and started the 'starring' system in Aberdeen, but he was too previous, and his speculation only led to his ruin." *Ex pede Herculem.*

J. W. T.

A Handbook of French Phonetics, by William A. Nitze and Ernest H. Wilkins, with Exercises by Clarence E. Parmenter (New York, Holt & Co., 1918, viii + 106 pp.). In general scope, this little book seems to lie midway between a very brief summary such as Professor Cerf's *Essentials of French Pronunciation*, on the one hand, and, on the other, a more comprehensive treatise such as Professor Geddes's *French Pronunciation* (which, by the way, might well have been included in the Bibliography). Though intended for "advanced students," it will commend itself particularly for use in amplification of, or as a substitute for, the introductory chapter on pronunciation generally to be found in elementary grammars. The authors treat first the several sounds, then the letters of ordinary spelling, and finally the phenomena of connected speech (stress, linking, etc.). The correlation between the sounds and their conventional symbols is well indicated, and this part of the booklet will doubtless prove more valuable than the sections devoted to an analysis of the various sounds and their formation. In a few cases, the pronunciation indicated hardly represents normal usage (e. g., § 97, "Poë [poe]"), there are occasional slips (e. g., §§ 78, 110, "le héro") and occasional inexact or misleading statements (e. g., the last paragraph of § 109), but in the main, the subject is clearly and adequately presented. The "Exercises" appear to have been carefully prepared and should serve their purpose well. Only five misprints have been noted: § 72 (p. 31), "de bric et de brac"; p. 81, next to last line, "ecœurer"; p. 82, l. 27, "le hâvre"; p. 103, l. 10, "strategème"; p. 104, l. 2, "mèle."

P. B. F.